SIX-YEAR FRENCH PROGRAM

curriculum guide and handbook

GRADES 7-12

Alberta
EDUCATION
1979

SIX-YEAR
FRENCH PROGRAM

curriculum guide

GRADES 7 to 9

CONTENTS

ACKNOWLEDGEMENTS

INTRODUCTION

ACKNOWLEDGEMENTS

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INTRODUCTION

The new program in French as a second language begins in Grade 7 and is part of the six-year sequence, Grades 7 to 12. It is designed for school jurisdictions which are interested in offering an articulated French program beginning in Grade 7 and continuing to Grade 12.

The new program is intended to increase the effectiveness of second language learning by greater specificity, improved articulation and increased instructional time. Increased instructional time and continuity from year to year are essential conditions for achieving the objectives of this program.

The characteristics of the new program include:

1. A set of objectives which reflect the Goals of Basic Education along with a rationale to support the inclusion of French in a school program;

2. Specification of minimum expectations for each language skill (listening, speaking, reading and writing) and for cultural understanding at the end of Grade 9;

3. Specification of performance statements and linguistic content for each of Grades 7 through 9;

4. Specification of minimum core content for all students as well as elective components for enrichment and remediation;

5. Suggested teaching and learning strategies and evaluation procedures;

6. Additional instruction time, specifically that the minimum time allotment for French as a second language be 100 hours per year or approximately 160 minutes per week.

RATIONALE

French has been taught in Alberta schools since the province came into
being. However, experience with existing programs and evaluation thereof
indicate the need for more suitable guidelines for teachers and adminis-
trators in order to provide their students with learning experiences
which will lead to more effective outcomes appropriate to the national
and international scenes.

English and French are two world languages which have influenced and
continue to influence the Western world. All students should therefore
be given the opportunity and encouragement to acquire French as an
additional language. In learning French, one gains a new awareness and
a greater understanding of culture through the realization that there are
similarities and differences between French and English-speaking peoples.
Awareness that the patterns of living of each group are based on one's
environment and experiences will, it is expected, lead to greater
openmindedness, flexibility and readiness to understand and accept
others as they are.

Languages are tools which enable the user to elicit and receive infor-
mation, to express his opinions and feelings, in effect to communicate.
They have different ways of leading speakers to focus on the reality which
surrounds them. In our multi-cultural society, knowledge of another
language should thus enable an individual to communicate more effectively
in a greater variety of situations related to work or leisure activities.
The application of language skills, by extending the range of an individual's
human relationships, results in a strong sense of personal achievement and
satisfaction.

Many of the skills used in learning another language are the same as
those used in learning one's first language. Through the learning of

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French, the learner can become conscious of those skills and how they apply to any language learning. In this process, the learner develops the ability to listen for meaningful sounds, to understand different elements of a sentence, and to analyze a message so as to grasp its meaning. Analyzing messages, reconstructing utterances, and applying acquired knowledge to new situations enhance the development of problem-solving skills. By using the spoken language, one gains a clearer perception of how a language functions, of what must be said in order to communicate. Through reading and writing in French, one becomes more aware of the shared conceptual bases of both French and English. As a result of their commonalities and parallel development, the two languages complement each other in many ways. They share a large portion of their vocabularies and use a similar organization of linguistic elements to express experience.

Growing global interdependence is a reality which cannot be overlooked. With widespread mobility, knowledge of more than one language is becoming increasingly valuable: tourists, technicians, business people, civil servants, diplomats, athletes - people from all walks of like - are going abroad more frequently to visit or to work. Students in our schools cannot foresee where they will be called upon to work. Multinational companies in particular, when hiring employees, may consider knowledge of more than one language important. Although knowledge of French may not be the primary qualification demanded by an employer, it may well be the deciding factor in obtaining employment in a world where the job market is becoming more competitive.

It is the purpose of this guide to outline a curriculum which will help Alberta's students to develop the skills necessary to communicate with others who use French, the better to prepare them to take their place in our national and international communities.

GOALS

Goals designate the broad, long-range, and significant outcomes desired from a program.

Although the following goals may be given varying emphases, they are identified as those appropriate to learning French and are intended to enable the student:

1. To acquire basic communication skills in French by:
   1.1 developing the receptive skills of listening and reading, including in the case of the former, an understanding of intonation, gestures and visual clues which help to convey the message;
   1.2 developing the productive skills of speaking and writing including in the case of the former, the appropriate intonation, gestures and visual clues which help to convey the message.

2. To develop originality and creativity in language by:
   2.1 enabling him to apply his skills to new and meaningful situations;
   2.2 enabling him to express his own ideas and feelings;
   2.3 enabling him to discover a new dimension of his personality.

3. To acquire additional concepts and generalizations about language and language learning by:
   3.1 recognizing the basic structural similarities and differences between French and English;
   3.2 acquiring some knowledge of the structure and function of languages;
   3.3 developing an awareness of regional, social and functional variations of spoken and written language;
   3.4 developing a conscious knowledge of the skills and strategies used in learning a second language.

4. To develop cultural sensitivity and enhance personal development by:

   4.1 developing a greater awareness and appreciation of various cultural values and lifestyles;

   4.2 developing a positive attitude toward people who speak another language through a meaningful exposure to the French language and culture;

   4.3 becoming more aware of his own cultural heritage through learning French;

   4.4 becoming aware of and appreciating, through instruction and direct experiences, the valuable contributions of French-speaking peoples to civilization;

   4.5 broadening his perspectives to include the national and international scene through active participation in a language spoken by many Canadians.

5. To develop a desire to extend or improve his proficiency in languages through further language study whether for interest, post-secondary requirements or vocational needs.

3. Produce a sentence by recombining known elements;

4. Describe a familiar situation;

5. Relate a sequence of actions or ideas;

6. Summarize the main ideas of a familiar situation;

7. Ask for needed information on a specific topic;

8. Express his own ideas and feelings within the range of his language experience and areas of interest.

READING

At the end of Grade 9, the student will be able to:

1. Read aloud recombinations of familiar material, demonstrating correct sound-symbol correspondences, word groupings, basic intonation patterns and rhythm;

2. Read aloud materials containing some new semantic elements demonstrating the ability to apply generalizations about sound-symbol correspondences, word groupings, basic intonation patterns and rhythm;

3. Read silently with comprehension:

    3.1 familiar material learned orally;
    3.2 recombinations and rearrangements of familiar material;
    3.3 material containing cognates, punctuation, contextual clues and a limited number of unfamiliar lexical items;

4. Read for information based on themes for which vocabulary has been learned.

N.B. In Grades 8 and 9, emphasis would be placed on reading silently, with comprehension material containing cognates, punctuation, contextual clues and a limited number of unfamiliar lexical items.

WRITING

At the end of Grade 7, the student will be able to:

1. Copy variations of sentences and phrases learned orally;

2. Rearrange words and phrases;

3. Produce new combinations or variations from given elements;

4. Answer given questions in writing;

5. Write from dictation sentences containing recombinations of learned written materials.

In addition to the above, at the end of Grade 9, the student will be able to:

6. Express himself in simple original sentences within the limits of the linguistic content specified in the program;

7. Make required variations (time, person, number) in given sentences;

8. Answer questions in writing based on a text read;

9. Write a sequence of sentences from a given outline, from a list of linguistic elements, or from visual and oral cues.

Note: More emphasis would be placed on objectives 7, 8 and 9 in Grade 9.

CULTURAL UNDERSTANDING

At the end of Grade 9, the student will be able to:

1. Recognize familiar cultural information by supplying factual information that has been learned;

2. Recognize the significance of simple gestures, facial expressions, intonations and stress used by the speaker to convey his intents,

feelings or emotions;

3. Recognize connotative meanings of familiar vocabulary;

4. Speak and write about differences and similarities between French cultures and his own;

5. Recognize current manifestations of French culture;

6. Interpret everyday cultural patterns;

7. Use common conventionalities.

SUGGESTED ALLOTMENT OF TIME FOR SKILL DEVELOPMENT

Grade 7	Grade 8	Grade 9
40% Listening Comprehension	30% Listening Comprehension	25% Listening
30% Speaking	35% Speaking	40% Speaking
15% Reading	20% Reading	15% Reading
15% Writing	15% Writing	20% Writing

The above percentages are only approximations. Successful language instruction involves integration of all skills, including the cultural objective not mentioned in the above schedule. Evaluation of language skills and culture should reflect the emphasis and proportion of time spent on each aspect of language learning in the classroom.

OBJECTIVES AND CONTENT

The objectives and content are selected on the basis of categories of language uses. Examples are:

1. Social Conventions
2. Identification of Persons and Things
3. Expressing Actions
4. Expressing Location
5. Expressing Time
6. Expressing Possession
7. Expressing Manner and Means
8. Expressing Permission and Desire
9. Describing People and Things
10. Expressing Emotions and Attitudes
11. Expressing Cause and Effect.

These language functions are considered to be main categories of verbal communication. In the classroom, each of the above categories may be realized separately or in various combinations. In this program, expected verbal performances and linguistic content are specified for each category.

PERFORMANCE STATEMENTS

The performance statements indicate the minimum that students are expected to do in verbal communication in the second language.

LINGUISTIC CONTENT

The linguistic content identifies the minimum language structures, sentence patterns, changes in word forms and vocabulary that students are expected to acquire in order to engage in verbal communication.

The categories of language use, the performance statements and linguistic content for each grade level are not arranged in a sequential order although it is recommended that the specified objectives and content be covered by the end of each grade. It is expected that the content specified in the

categories of language use and the skills described in the performance statements and minimum expectations be mastered by the end of Grade 9.

SUGGESTED VOCABULARY

The vocabulary is suggested for development of everyday themes and is intended to complement the vocabulary found in primary learning resources. These lists are an additional source for teacher reference and are considered to be elective.

CULTURE

Cultural themes and topics are presented to assist students to develop insights into the ways of life of French-speaking people as well as to acquire a knowledge about the people's achievements and contributions to civilization. Specific cultural topics are considered to be elective.

IN SUMMARY, THE CORE COMPONENTS CONSIST OF:

1. THE MINIMUM EXPECTATIONS FOR SKILL DEVELOPMENT AND CULTURAL UNDERSTANDING;
2. THE CONTENT SPECIFIED IN THE CATEGORIES OF LANGUAGE USE;
3. THE SKILLS AND CONCEPTS IDENTIFIED IN THE PERFORMANCE STATEMENTS;
4. THE MAJOR CULTURAL THEMES;
5. THE STUDY OF CULTURES OF FRENCH-SPEAKING CANADIANS.

THE ELECTIVE COMPONENTS CONSIST OF:

1. SUGGESTED VOCABULARY;
2. SPECIFIC TOPICS RELATED TO THE MAJOR CULTURAL THEMES;
3. SPECIFIC TOPICS RELATED TO FRENCH COMMUNITIES IN CANADA.

PHONOLOGY

AT THE END OF GRADE 9, STUDENTS WILL BE ABLE:

1. To distinguish and to produce to the best of their ability all French sounds in a variety of communicative situations:

   1.1 *Voyelles*

/a/ madame	/u/ vous	/œ/ oeuf
/ə/ le	/e/ les	Specific attention to:
/i/ midi	/ɛ/ chaise	/y/ du
/o/ gâteau	/ɔ/ porte	/ø/ deux

   1.2 *Semi-voyelles*

   Specific attention to:

   /j/ fille
   /w/ oui
   /y/ huit

   1.3 *Voyelles nasales*

   /ɛ̃/ faim
   /ɔ̃/ bon
   /œ̃/ brun
   /ɑ̃/ chante

   1.4 *Consonnes*

/f/ fermier	Specific attention to:
/g/ grand	
/k/ crayon	/r/ rue
/s/ sept	/ɲ/ campagne
/ʃ/ chien	/p/ pain
/t/ tracteur	/b/ bébé
/v/ voiture	/d/ dent
/z/ zéro	/l/ Michel
/ʒ/ jaune	
/m/ maman	
/n/ noir	

2. To recognize and produce correct intonation patterns:

   2.1 Assertive

   Je vais au cinéma.

2.2   Interrogative

Il est malade?

Où est-ce que tu vas?

2.3   Imperative

Donne-moi!
(Gesture toward the speaker)

Sors!
(Gesture toward the door)

2.4   Exclamative

Quelle belle chatte!

3.   To produce even syllables in words and sentences with the stress on the last syllable of a word or breath group:

phar ma cie

Il va à la phar ma cie

4.   To use correctly the liaison between subject and verb and between *C'est* and the following word:

/z/ as in *vous avez* (vuzave)

C'est un stylo [setãstilo]

5.   To produce accurate elisions:

C'est le cheval [selʃval]

petit /pti/

C'est le garçon [selgarɔ̃]

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CATEGORY

SOCIAL CONVENTIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 7   The student will be able:

1. to use appropriate social conventions.

Greetings

Bonjour.
Salut.

Responses

Ca va?
Ca va (bien).
Ca va mal.
Pas mal.
Oui, merci.
Merci.

Farewells

Au revoir.
Salut!
Bonjour.

Thanks

Merci.
De rien.

Apologies

Pardon.

Gaining attention

Tiens, attention.
Ah!   Oh!

Introducing someone

Voilà   Monsieur
Voici   Madame
*   Mademoiselle*

Good wishes

Bonne année.
Joyeux Noël.
Bon anniversaire.
Bonne fête.
Bonne chance.

Approval and disapproval

D'accord!
Bon!
Ah non!
Oui!
Bravo!

Manners

S'il vous plaît.
S'il te plaît.

CATEGORY

IDENTIFICATION OF PERSONS, ANIMALS AND OBJECTS

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 7   The student will be
          able:

1. to ask and tell who some-
    one is.

2. to ask and tell someone's
    name.

1.1 | Qui est-ce + ?|

   | C'est + proper noun. |

   Qui est-ce?
      C'est Paul.
      C'est Jacqueline.

1.2 | C'est + Monsieur + last name. |

   Qui est-ce?

C'est	*Monsieur*	
	Madame	*Côté.*
	Mademoiselle	

1.3 | C'est + emphatic pronoun. |

   Qui est-ce?

C'est	*moi.*
	toi.
	vous.
	lui.
	elle.

2.1 | *Comment* | *t'appelles-tu?* |
     | | *vous appelez-vous?* |

   Je m'appelle Nicole.

   Note: Learn as a global expression only.

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CATEGORY

IDENTIFICATION OF PERSONS, ANIMALS AND OBJECTS

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

3. to ask and tell what something or who someone is.

3.1 | Qu'est-ce que c'est + ? |

| C'est + un + noun. |
| une |

| Ce sont + des + noun. |

Qu'est-ce que c'est?
C'est un cahier.
C'est une maison.

Ce sont des chats.
Ce sont des disques.

3.2 | C'est + possessive adjective + noun. |

POSSESSIVE ADJECTIVES		
	Masculine	Feminine
Singular	*mon*	*ma*
	ton	*ta*
	son	*sa*
Plural	*mes*	
	tes	
	ses	

Qui est-ce?

C'est mon père.
C'est ma mère.

C'est ton frère.
C'est ta soeur.

C'est son mari.
C'est sa femme.

Ce sont ses parents.

Note: a. *son* + masculine noun = his, her
       b. *sa* + feminine noun = his, her

CATEGORY

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 7 The student will be able:

1. to ask and tell what one does.

   1.1 Subject + verb + ?
        Subject + verb.

        Tu travailles?
          Oui, je travaille.

   1.2 *Est-ce que* + subject + verb + ?

        Est-ce que tu lis?
          Oui, je lis.

   1.3 *Qu'est-ce que* + subject + *faire* + ?

        Qu'est-ce que tu fais?
          Je travaille.

   1.4 *Qu'est-ce que* + subject + verb + ?
        Subject + verb + object.

        Qu'est-ce que tu regardes?
          Je regarde la rue.

        Note: a. Teach the use of verbs in the affirmative.
               b. Verbs are to be learned in all persons
                   including *on*.

2. to express actions in the negative.

   2.1 Subject + *ne* + verb + *pas*.
        Il ne chante pas.

3. to carry out commands.

   3.1 Verb

        Marche!   Marchez!

        Note: Distinguish between the singular and plural
               of second person forms.

CATEGORY

EXPRESSING LOCATION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 7 The student will be able:

1. to ask and tell where people and objects are located.

1.1 $\boxed{\text{Où} + \begin{array}{c} est \\ sont \end{array} + \text{noun} + ?}$

$\boxed{\begin{array}{l} Le \\ La \ + \ voilà. \\ Les \end{array}}$

Où est Paul?
Le voilà.

Note: Gesture is required with answer using *voilà*.

1.2 $\boxed{\text{Où} + \text{verb } \hat{e}tre + \text{modified noun} + ?}$
$\boxed{\text{Subject} + \text{verb } \hat{e}tre + \text{prepositional phrase.}}$

Il est	*au cinéma.*
	à la pharmacie.
Ils sont	*à l'école.*
	aux courses.

Où est le directeur?
Il est au bureau.

Où sont les enfants?
Ils sont à la maison.

Où sont les livres?
Ils sont sur la table.

Note: a. Teach verb *être* in all persons.
       b. Teach contracted articles *au, à la, à l'* and *aux*.

1.3 $\boxed{\text{Où} + est\text{-}ce \ que + \text{subject} + \text{verb} + ?}$

Où est-ce que tu travailles?
Je travaille à l'école.

CATEGORY

EXPRESSING LOCATION

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

2. to ask and tell where one lives.

2.1 Subject + verb + à + name of city.

Où est-ce que tu habites?
  J'habite Edmonton.
  J'habite à Red Deer.

A quelle adresse?
  Au cent quinze vingt-trois, quarante-deuxième rue (avenue).
  Près de . . .

Note: The preposition *à* is optional in the answer.

CATEGORY

EXPRESSING POSSESSION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 7 The student will be able:

1. to ask and tell about possession, using the verb *avoir*.

1.1 | Subject + *avoir* + object + ? |

Tu as un frère?
  Oui, j'ai un frère.

Note: Teach all persons of *avoir*.

2. to ask and tell about possession, using *de* and a noun.

| C'est / Ce sont + definite article + noun + *de* + noun + ? |

Contracted articles

Masculine Singular *de + le = du / de l'*	Feminine Singular *de + la = de la / de l'*
Plural *de + les = des*	

2.1 *C'est le livre de Richard?*
  Non, c'est le livre de Paul.

2.2 *C'est le camion du boulanger?*
  Non, c'est le camion du boucher.

2.3 *C'est la porte de la banque?*
  Non, c'est la porte de la pharmacie.

2.4 *C'est le chapeau de l'étudiant?*
  Non, c'est le chapeau de l'avocat.

2.5 *Ce sont les portes des magasins?*
  Non, ce sont les portes des maisons.

3. to ask and tell about possession, using possessive adjectives.

| C'est / Ce sont + possessive adjective + noun + ? |

Masculine Singular / Feminine Singular / Plural		
mon	*ma*	*mes*
ton	*ta*	*tes*
son	*sa*	*ses*

3.1 *C'est ton livre?*
  Oui, c'est mon livre.

3.2 *Est-ce que c'est le livre de Paul?*
  Oui, c'est son livre.

CATEGORY

EXPRESSING TIME

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 7 The student will be able:

1. to ask and tell the time of day in hours and minutes.

2. to ask and tell the parts of the day.

3. to ask and tell the days of the week.

4. to ask and tell the months of the year.

5. to ask and tell the date.

6. to ask and tell the seasons.

7. to ask and tell when an action takes place.

1.1 *Quelle heure est-il?*
  Il est deux heures.

2.1 *C'est le matin?*
  Oui, c'est le matin.

3.1 *Quel jour est-ce, aujourd'hui?*
  C'est mardi.

4.1 *Quel mois est-ce?*
  C'est septembre.

5.1 *Quelle est la date?*
  C'est le 15 avril.
  C'est lundi, le 15 avril.

  Quelle est la date de ton anniversaire?
  C'est le 2 mai.

6.1 *Quelle saison est-ce?*
  C'est le printemps.

7.1 Quand + est-ce que + subject + verb + ?
  Subject + verb + part of the day.

  Quand est-ce qu'il travaille?
  Il travaille l'après-midi.

7.2 A quelle heure + est-ce que + subject + verb + ?
  Subject + verb + time of the day.

  A quelle heure est-ce qu'il travaille?
  Il travaille à deux heures.

CATEGORY

EXPRESSING PERMISSION AND DESIRE

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 7 The student will be able:

1. to ask and tell what one is or is not able to do.

1.1 Est-ce que + subject + pouvoir + infinitive + ?

Subject + pouvoir + infinitive.

Est-ce que tu peux venir?
   Oui, je peux venir.

1.2 Subject + ne + pouvoir + pas + infinitive.

Il ne peut pas sortir.

2. to ask and tell what one does or does not want to do.

2.1 Est-ce que tu veux sortir?
   Je veux sortir.

2.2 Je ne veux pas sortir.

Global expression: when asking permission or expressing desire, one customarily uses the polite form:

Est-ce que je pourrais chanter?

Je voudrais aller à la maison.

CATEGORY

DESCRIBING PEOPLE AND THINGS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 7   The student will be able:

1. to ask and tell the colour of things.

2. to ask and tell the quality of things and people.

3. to intensify quality.

1.1 | De quelle couleur + être + noun + ? |

   | Subject + être + colour. |

   De quelle couleur est le tableau?
   Il est vert.

   De quelle couleur est le drapeau canadien?
   Il est rouge et blanc.

   De quelles couleurs sont les feuilles en automne?
   Elles sont jaunes et oranges.

   Note: Colours agree in gender and number with the subject of the verb *être*.

2.1 | Comment + être + noun + ? |

   | Subject + être + adjective. |

   Comment est ta chambre?
   Elle est grande.

   Note: Adjectives agree in gender and number with the subject of the verb *être*.

3.1 | Subject + être + adverb + adjective. |

   Il est très grand.

   Elle est très | *contente.*
                   | *jolie*

CATEGORY

Expressing quantity

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 7 The student will be able:

1. to count from 1 - 101.

2. to ask and tell telephone numbers.

3. to ask and tell the number of people or things.

2.1 | *Quel* + *être* + modified noun + ? |

Quel est ton numéro de téléphone?

434-5678 (quatre **cent** *trente-quatre,
cinquante-six, soixante-dix-huit*).

3.1 | *Combien de* + plural noun + *est-ce que* + subject + *avoir* + ? |

| Subject + *avoir* + number + noun. |

*Combien de   frères   est-ce que tu as?
            livres*

*J'ai trois frères.
J'ai trois livres.*

3.2 | Subject + *ne* + *avoir* + *pas* + *de* + noun. |

Je n'ai pas de frères.

GRADE 7

LA FAMILLE	*un père*	*une mère*
	un mari	*une femme*
	un papa	*une maman*
	un oncle	*une tante*
	un cousin	*une cousine*
	un grand-père	*une grand-mère*
	un frère	*une soeur*
	un garçon	*une fille*
	un jumeau	*une jumelle*
	un enfant	
	les enfants	

L'ECOLE	*un bureau*	*une porte*
	un couloir	*une table*
	un pupitre	*une chaise*
	un drapeau	*une cour*
	un tableau noir/vert	*une fenêtre*
	le bureau du directeur	*une horloge*
		une bibliothèque
		une récréation
	un crayon	*une gomme*
	un livre	*une craie*
	un papier	*une carte*
	un stylo	
	un cahier	
	un étudiant	*une étudiante*
	un élève	*une élève*
	un professeur	*une infirmière*
	un directeur	
	un concierge	
	un conseiller	

GRADE 7

LA MAISON

un salon (family room)
un sous-sol (canadianisme)
un rez-de-chaussée
un premier étage

une pièce
une salle à manger
une salle de bain(s)
une salle de séjour
(family room)
une chambre (à coucher)
une cuisine
une salle de récréation
une salle de jeux
(rumpus room)

les toilettes (separate
room in France)

un jardin potager
(vegetable garden)
un jardin (yard)

Parties d'une pièce:

un plancher
un plafond
un mur

une cheminée
une porte
une fenêtre
une sonnette

un fauteuil
un lit
un bureau

une lampe
une pendule
une chaise
une table

un appartement
un ascenseur
un escalier

GRADE 7

VERBES   *parler (à)*
                 marcher
                 baisser
                 aller (à)
                 faire
                 chanter
                 habiter (à)
                 dessiner
                 travailler (avec)
                 poser
                 écouter
                 téléphoner (à)

                                    mettre
                                    prendre
                                    sortir
                 pouvoir +   *ouvrir*
                 vouloir   *aller*
                                    faire

COMMANDEMENTS   *assieds-toi*
                 asseyez-vous
                 lève-toi
                 levez-vous

                 épelez
                 écrivez
                 effacez   ——— For comprehension only
                 fermez
                 allumez
                 éteignez

                 attention!

                 silence s'il vous plaît!

                 taisez-vous!

                 demandez   *donnez*
                 répondez   *comptez*
                 cherchez   *levez*
                 trouvez   *courez*
                 entrez   *montez*
                 lisez   *sautez*
                                         étudiez

GRADE 7

PREPOSITIONS

dans
sur
sous
devant
derrière
à côté de
en face de
à gauche de
à droite de
à
chez
entre
au-dessous
au-dessus

ADRESSES

un numéro	*une rue*
un boulevard	*une avenue*
un carrefour	*une contre-allée* (lane)
un échangeur	*une place*
(clover leaf)	

Note: No French equivalent exists for crescent
and drive.

au nord	*au nord-est*
au sud	*au nord-ouest*
à l'est	*au sud-est*
à l'ouest	*au sud-ouest*

LES PROVINCES

en Colombie Britanique	*à Terre-Neuve*
en Alberta	
en Saskatchewan	*sur l'Ile-du-Prince-Edouard*
en Nouvelle-Ecosse	*dans les Territoires du*
en Ontario	*Nord-Ouest*
au Québec	
au Nouveau-Brunswick	*aux Etats-Unis*
au Yukon	
au Manitoba	

GRADE 7

LA FERME

un portail	une clôture
un silo à grain	une barrière
un tracteur	une étable
un camion	une herbe
un grain	une paille
	une moissonneuse-batteuse

un chien	une vache
un chat	une génisse
un boeuf	une poule
un taureau	une oie
un veau	une dinde
un cheval	
un poulain	
un coq	
un poussin	
un poulet	
un dindon	
un cochon	

un poulailler	une récolte
un engrais	une semence

un fermier

le bétail

récolter
cultiver
semer
ensemencer
labourer
herser
planter
défricher
traire les vaches
rassembler le troupeau
transporter le grain
ramasser les pierres
soigner les animaux
faire le train (canadianisme)
faire de la terre (canadianisme)

SUGGESTED VOCABULARY

GRADE 7

TEMPS

trois heures et quart
trois heures et demie   (*heure* is feminine)

midi et demi   (*midi* and *minuit* are masculine)
minuit et demi
moins le quart   Note: *moins quart* is often
                                 accepted in spoken French.

cinq
dix
vingt
vingt-cinq

moins vingt-cinq
moins vingt
moins dix
moins cinq

le matin
l'après-midi
le soir

lundi
mardi
mercredi
jeudi
vendredi
samedi
dimanche
(The week begins with *lundi* in France)

janvier	*juillet*
février	*août*
mars	*septembre*
avril	*octobre*
mai .	*novembre*
juin	*décembre*

(Days and months of the year are <u>not</u> capitalized.)

un printemps	*maintenant*
un été	*aujourd'hui*
un automne	*tout de suite*
un hiver	*dans (temps) ... minutes*

SUGGESTED VOCABULARY

GRADE 7

ADJECTIFS

rose	*rose*
rouge	*rouge*
jaune	*jaune*
beige	*beige*
blanc	*blanche*
noir	*noire*
vert	*verte*
gris	*grise*
brun	*brune*
marron	*marron*
bleu	*bleue*

CATEGORY

SOCIAL CONVENTIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 8 <u>The student will be</u>
<u>able:</u>

1. to use appropriate social
   conventions.

   Greetings

   Bonsoir.
   Bonne journée.
   Allô (au téléphone).

   Farewells

   A bientôt.
   A demain.
   A lundi.
   Adieu.
   Bonne nuit.
   Bonsoir (canadianisme).

   Thanks

   Merci bien.
   Merci beaucoup.
   Pas de quoi.

   Apologies

   Excuse-moi, excusez-moi.
   Je regrette.

   Gaining attention

   Pardon | *M.*
   | *Mme*
   | *Mlle*
   Ecoute donc!
   Un moment.

   Introducing someone

   Madame, je vous présente ...
   Paul, je te présente ...
   M.
   Mme   *c'est Jeanne.*
   Mlle

   Concern and sympathy

   Quelle horreur!
   Aïe, aïe, aïe!

   Approval

   N'est-ce pas?
   Chic alors!
   ..., non?
   Ca y est!
   Formidable!
   C'est entendu.

CATEGORY

IDENTIFICATION OF PERSONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 8 The student will be
_____ able:

1. to ask and tell about
   place of birth.

   1.1 *Où est-ce que* | *tu es né (née)?*
   vous êtes né (née)?

   Je suis né (née) au Canada.
   à Calgary.
   en Alberta.

2. to ask and tell about date
   of birth.

   2.1 *Quand est-ce que* | *tu es né (née)?*
   vous êtes né (née)?

   Je suis né (née) le 15 août 1969.

3. to ask and tell about age.

   3.1 *Quel âge* | *as-tu?*
   avez-vous?
   a-t-il?
   a-t-elle?

   J'ai douze ans,
   Elle (il) a 15 ans.

4. to ask and tell about
   nationality.

   4.1 *Est-ce que* | *tu es*
   vous êtes | *canadien(ne)?*
   il est

   Oui, il est canadien.

5. to ask and tell about
   occupations.

   5.1 Subject + *être* + name of occupation.
   Est-ce que ton père est plombier?
   Oui, il est plombier.

   Attention: *Je suis médecin*

   Note: *Médecin* expresses the quality of the subject
   so no article is used, just as in: *Je suis*
   grand.

CATEGORY

EXPRESSING ACTIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

<u>Grade 8</u> The student will be able:

1. to express completed actions in the affirmative, negative and interrogative forms.

2. to express an action in the immediate future.

3. to give commands in the affirmative and in the negative.

1.1 *Le passé composé* (of verbs learned in Grade 7)

Subject + verb *avoir* + past participle.
J'ai mangé.

Subject + *ne* + auxiliary + *pas* + past participle.
Je n'ai pas regardé.

Note: a. Teach *le passé composé* as a contrast to the present tense.

b. Deal primarily with verbs using *avoir* as the auxiliary.

c. Teach only the verb *aller* with the auxiliary *être*.

Subject + verb *être* + past participle.
Je suis allé(e).

Note: The past participle agrees with the subject in gender and number with verbs using *être* as the auxiliary.

2.1 Subject + *aller* + verb in the infinitive.
Je vais danser ce soir.

Subject + *ne* + *aller* + *pas* + infinitive.
Je ne vais pas manger.

3.1 *Ne* + imperative form of verb + *pas*.

Parle.   *Ne parle pas.*
Parlez.   *Ne parlez pas.*

Note: Teach imperative in the second person singular and plural.

CATEGORY

EXPRESSING LOCATION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 8   The student will be
able:

1. to ask and tell where
    landmarks and buildings
    are found.

1.1   *Où est le bureau de poste?*   *Le voilà.*

Où est la banque?   *La voilà.*

Où sont les magasins?   *Les voilà.*

1.2
le	le
la *voici*	la *voilà.*
les	les

CATEGORY

EXPRESSING POSSESSION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 8   The student will be
able:

1. to express possession in
    answer to questions using
    all forms of the possesive
    adjective.

1.1

	Masculine	Feminine
Singular	*mon*	*ma*
	ton	*ta*
	son	*sa*
	notre	
	votre	
	leur	
Plural	*mes*	
	tes	
	ses	
	nos	
	vos	
	leurs	

C'est la maison de Paul et de Pierre?

Oui, c'est leur maison.

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CATEGORY

DESCRIBING PEOPLE, THINGS & CONDITIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 8 The student will be able:

1. to tell the quality of people and things.

1.1 C'est + indefinite article + adjective + noun.

C'est une belle fille.
C'est une jolie robe.

Note: Teach the singular form of adjectives which precede the noun.

C'est une belle robe verte.

C'est + indefinite article + noun + adjective.

C'est un chapeau vert.
Ce sont des chapeaux verts.

C'est une robe blanche.
Ce sont des robes blanches.

2. to describe weather.

2.1 *Quel temps fait-il?*
Il fait beau.
Il pleut.

3. to describe how someone performs an action.

3.1 Subject + verb + adverb.

Comment est-ce qu'il joue au hockey?
Il joue bien.

4. to describe someone's state of health.

4.1 *Comment vas-tu?*
J'ai mal à la tête.
Je vais bien.

Note: Teach *avoir mal à* as an idiomatic expression.

CATEGORY

EXPRESSING TIME

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT
Grade 8 The student will be able:	
1. to indicate frequency.	1.1 Le + time expression + subject + verb + prepositional phrase. *Le lundi, je mange à la maison.* 1.2 *L'après-midi, je vais à l'école.* Note: Use *le* before days and parts of the day to denote habitual action. 1.3 *Il va toujours à la campagne.* 1.4 Subject + *ne* + verb + *jamais* + prepositional phrase. *Je ne vais jamais au magasin.*

CATEGORY

EXPRESSING CAUSE AND EFFECT

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT
Grade 8 The student will be able:	

1. to express a reason in response to a question beginning with the interrogative *pourquoi*.	1.1 *Pourquoi est-ce que* + subject + verb + ?
	Subject + verb + *parce que* + subject + verb.
	Parce que + subject + verb.
	Subject + verb.
	
	Pourquoi est-ce qu'il chante?
	    Il chante parce qu'il est content.
	    Parce qu'il est content.
	    Il est content.
	
	1.2 *Pourquoi est-ce que* + subject + verb + ?
	Pour + infinitive.
	
	Pourquoi est-ce que tu vas à la cafétéria?
	    Je vais à la cafétéria pour manger.
	
	Attention: *Il va au restaurant.*
	        Pour quoi faire? (Spoken language only).

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CATEGORY

EXPRESSING STATES OF MIND, ATTITUDES AND OBLIGATION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 8 The student will be
         able:

1. to express states of mind
    and attitudes with verbs
    which require a comple-
    mentary infinitive.

2. to express obligation
    with verbs which require
    a complementary infini-
    tive.

3. to ask and tell what one
    is obliged or not obliged
    to do.

1.1 Subject + verb + infinitive.

J'aime danser.
Je déteste chanter.

Note: Use *mais* and *ou* as conjunctions to formulate
       sentences expressing alternatives.

       J'aime danser mais je déteste chanter.

2.1 *Je dois lire.*

3.1 *Qu'est-ce que tu dois faire?*
     Je dois partir à 4:00 h.
     Je dois faire mes devoirs.

CATEGORY

EXPRESSING QUANTITY

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 8 The student will be
         able:

1. to count from 1 to 1001.

CATEGORY

INDIRECT SPEECH

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 8 The student will be
able:

1. to relay a statement.

    1.1 $\boxed{\text{Subject + verb + } que \text{ + subject + verb.}}$

        Il dit qu'il travaille.

2. to relay a question.

    2.1

$$\boxed{\begin{array}{l} Demande \\ Demandez \end{array} + (\grave{a} + \text{person}) + \begin{array}{l} si \\ o\grave{u} \\ quand \\ comment \\ pourquoi \end{array} + \text{subject + verb.}}$$

        Demande à Paul où est la cafétéria.

    2.2 $\boxed{\text{Subject + } demander \text{ + } si \text{ } (o\grave{u}, etc.) \text{ + subject + verb.}}$

$$Il\ demande\ \begin{array}{l} si \\ o\grave{u} \\ quand \\ pourquoi \\ comment \end{array}\ nous\ travaillons.$$

GRADE 8

NATIONALITES

un *Canadien*	une *Canadienne*
un *Américain*	une *Américaine*
un *Français*	une *Française*
un *Italien*	une *Italienne*

Note: Do not capitalize adjectives of nationality.

e.g. *Le drapeau canadien est rouge et blanc.*

VOCABULAIRE CORRESPONDANT:

un *Albertain*	une *Albertaine*
un *Québécois*	une *Québécoise*
un *Acadien*	une *Acadienne*

PROFESSIONS

Note: a. No feminine forms for:

un *médecin*
un *docteur*
un *professeur*
un *auteur*
un *écrivain*
un *ingénieur*
un *dentiste*
un *prêtre*
un *pasteur*

b. Women professionals are designated by adding:

une femme médecin

c. The following professions have both masculine and feminine forms:

un *avocat*	une *avocate*
un *comptable*	une *comptable*
un *architecte*	une *architecte*

METIERS

un *boulanger*	une *boulangère*
un *fermier*	une *fermière*
un *coiffeur*	une *coiffeuse*
un *musicien*	une *musicienne*
un *pharmacien*	une *pharmacienne*
un *acteur*	une *actrice*
un *électricien*	
un *mécanicien*	
un *gendarme*	
un *charpentier*	
un *agent de police*	une *femme agent de police*

SUGGESTED VOCABULARY

GRADE 8

LIEUX

un village	une route
un chemin	une campagne
un carrefour	une ville
un hameau	une banlieue
un quartier	une place
un parc	une avenue
un port	une rue
un boulevard	

au village
au carrefour
au hameau
au parc

à la campagne

en ville

EDIFICES

un stade	une patinoire
un cinéma	une bibliothèque
un théâtre	une église
un musée	une cathédrale
un arrêt d'autobus	une gare
un aéroport	une mairie
un bureau de poste	
un hôtel de ville	

un café	une pharmacie
un restaurant	une épicerie
un centre commercial	une boulangerie
un supermarché	

SUGGESTED VOCABULARY

GRADE 8

ADJECTIFS

beau	belle
grand	grande
petit	petite
bon	bonne
mauvais	mauvaise
jeune	jeune
vieux	vieille
long	longue
court	courte
autre	autre

Note: In French, adjectives are placed <u>after</u> the noun. The adjectives on the above list are placed <u>before</u> the noun. They are the exceptions to the rule.

doré
argenté
rayé
à pois
imprimé
foncé / clair

content	contente
gentil	gentille
sympathique	sympathique
intelligent	intelligente
joli	jolie
intéressant	intéressante
distrait	distraite

OBLIGATION

devoir   +   mettre
prendre
sortir
ouvrir
aller
faire

GRADE 8

LE TEMPS ET LE CLIMAT

il fait beau - il pleut
il fait froid - il neige
il y a des nuages - c'est nuageux
il y a du brouillard
il fait du vent - il vente

un banc de neige   *une poudrerie (canadianisme)*
un blizzard   *une tempête*
un orage

au printemps
en été
en automne
en hiver

LES VETEMENTS

un chandail   *une blouse*
un chapeau   *une botte*
un costume   *une ceinture*
un short   *une chaussette*
un gilet (vest)   *une chemise*
un gant   *une cravate*
un pull-over   *une jupe*
un veston (jacket) *une robe*
un blouson   *une sandale*
un anorak (parka)
un manteau
un mouchoir
un pantalon
un soulier
un uniforme
un jean
un imperméable

lentement - vite

mal   - bien

GRADE 8

L'HEURE

la semaine passée
le mois passé
l'année passée
dimanche passé

maintenant
aujourd'hui
tout de suite
dans (temps) . . . minutes.

souvent
toujours
d'habitude
parfois

ce soir
demain
dans un instant

bientôt
tout à l'heure

le lundi
le matin
l'après-midi
le soir
la nuit

toujours
quelquefois
souvent
d'habitude
jamais (ne . . . jamais)
encore
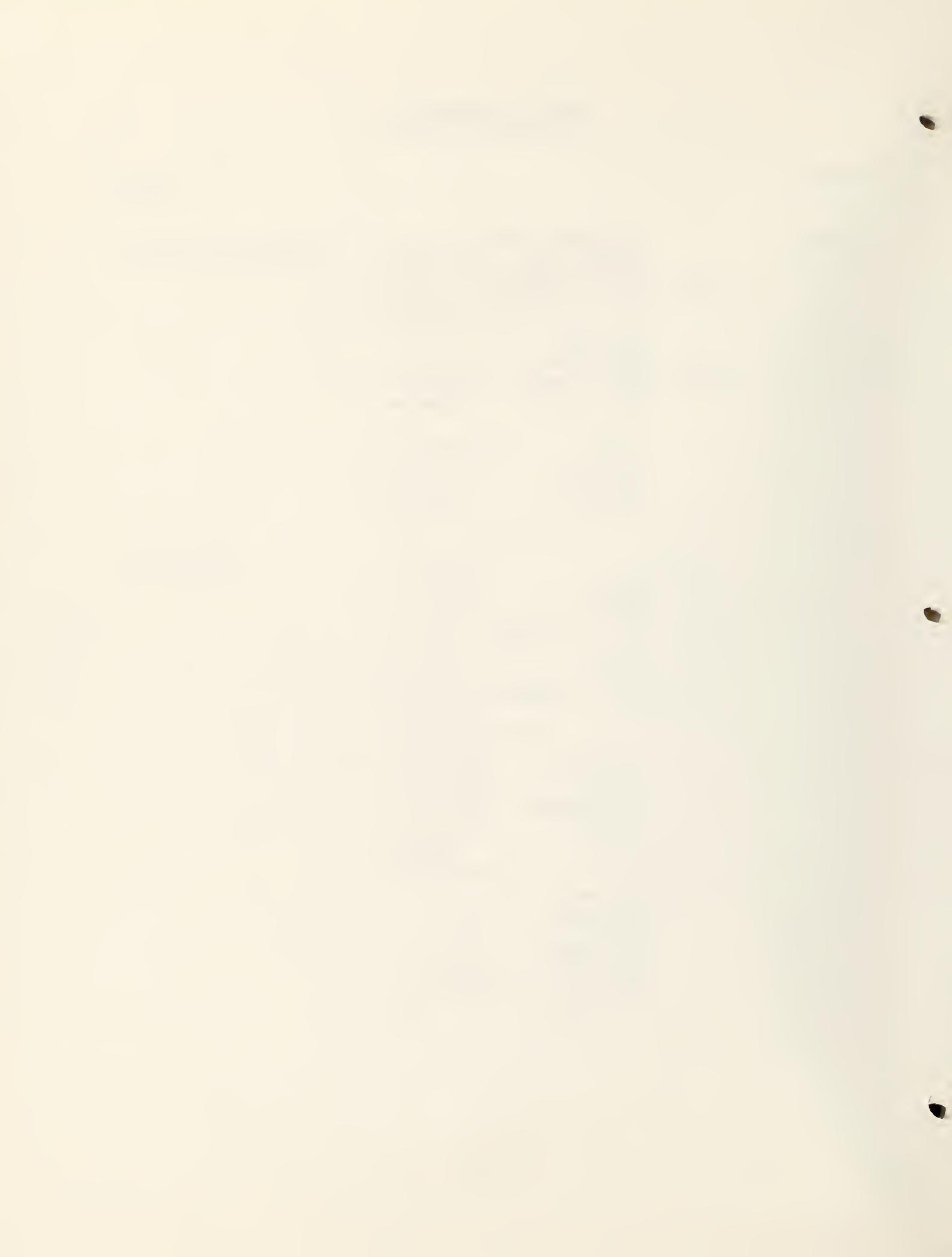
CATEGORY

SOCIAL CONVENTIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 9 <u>The student will be</u>
        <u>able:</u>

1. to use appropriate social
    conventions.

    Greetings

Comment allez-vous?
Vous allez bien?
Comment + *aller* + person + ?

    Farewells

A tout à l'heure	*A la semaine prochaine*
A ce soir	*A la prochaine (fois)*

    Thanks

Vous êtes bien gentil.
Il n'y a pas de quoi.
Je vous en prie.

    Apologies

Pardonnez-moi.
Ce n'est rien.
Il n'y a pas de mal.

    Gaining attention

Mesdames, Mesdemoiselles, Messieurs.
Dis donc!   Dites donc!

    Introductions

Ravi.
Je suis ravi de faire votre connaissance.

    Good wishes

Bon weekend!	*Bonnes vacances!*
Bonne fin de semaine!	*Bon voyage!*
Bonne soirée!	*Bon appétit !*
Bonne journée !	*Bon courage !*
	Meilleure santé!

CATEGORY

SOCIAL CONVENTIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT
Approval	*Jamais!* *Bien sûr!* *Evidemment!* *Mais oui!* *Merveilleux!*
Sympathy and concern	*Qu'est-ce qui se passe?* *Quel dommage!* *Le pauvre (la)!* *Quel malheur!* *Quelle chance!*
Toasts	*Santé!*

CATEGORY

SPECIFICATION OF PERSONS AND OBJECTS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

<u>Grade 9</u> <u>The student will be</u>
       <u>able:</u>

1. to specify persons and
    objects using demonstra-
    tive adjectives.

1.1 *A qui est* | *ce livre?*
                   | *cette règle?*

  Ce livre est à moi.
  Cette règle est à toi.

1.2

DEMONSTRATIVE ADJECTIVES		
	Masculine	Feminine
Singular	*ce garçon* **ce**t *enfant*	*cette*
Plural	*ces*	

A qui sont ces | *livres?*
                   | *règles?*

Ces | *livres* | *sont à moi.*
       | *règles* |

2. to specify persons and
    objects using suffixes
    ci and *là*.

2.1· | *Ce* + noun + hyphen + -*ci*
                              -*là*

Ce livre-ci est bleu, ce livre-là est vert.

CATEGORY

EXPRESSING ACTIONS

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 9   The student will be
          able:

1. to formulate questions
    in the present tense
    using inversion.

1.1 | Verb + hyphen + subject pronoun + ? |

Que manges-tu?

1.2 | Verb + hyphen + *t* + hyphen + *il* + ? |
     | *elle* |

Note: "t" is placed between verb ending with a
       vowel and subject beginning with a vowel:
       e.g. *aime-t-il. . . ?*
             aime-t-elle . . .?
             Où va-t-elle?

2. to express an action
    replacing the noun object
    with a pronoun.

2.1 Review and expand the use of the *passé composé.*

| Auxiliary + hyphen + subject pronoun + past
participle ... + ? |

As-tu vu ce film?
    Oui, je l'ai vu.

Est-il allé à la ferme?
    Oui, il est allé à la ferme.

3. to ask and tell about
    actions which have taken
    place using the inverted
    interrogative form.

3.1 | Verb + hyphen + subject + infinitive ... + ? |

Aimes-tu faire du camping?

3.2 | Subject + direct object pronoun + verb. |

Regardes-tu la télévision?
    Oui, je la regarde.

| Subject + direct object pronoun + *avoir* + past
participle. |

As-tu vu le dernier film?
    Oui, je l'ai vu.

As-tu mis ta nouvelle robe?
    Oui, je l'ai mise.

| Subject + *aller* + direct object pronoun + infinitive. |

Vas-tu mettre ton nouvel ensemble?
    Oui, je vais le mettre.

Note: The past participle agrees with the direct
       object pronoun in gender and number.

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CATEGORY

EXPRESSING LOCATION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 9 The student will be able:

1. to ask and tell where one goes to or comes from.

2. to express direction relative to another location.

3. to express distance relative to another location.

4. to express location using the adverbial pronoun *y*.

1.1 | *Où est-ce que* + subject + verb *aller* + ? |
    | Subject + verb *aller* + *en, à, au, aux* + noun. |

Où est-ce que tu vas?
Je vais à Edmonton.
Je vais en France.
Je vais au Brésil.

1.2 | *D'où est-ce que* + subject + *venir* + ? |
    | Subject + *venir* + *de* + noun. |

D'où est-ce que tu viens?
Je viens de Calgary.
Je viens d'Edmonton.
Je viens de France.
Je viens du Canada.

1.3 *Je voyage de Vancouver à Edmonton.*

2.1 Four points of the compass.

Où est-ce que Paul habite?
Il habite au nord de Beaumont.

2.2 Other prepositional expressions.

Beaumont est près de Leduc.

3.1 *Edmonton est à quelle distance de Calgary?*
Edmonton est 289 kilomètres de Calgary.
C'est à 289 kilomètres.

4.1 *Tu vas à Lethbridge?*
Oui, j'y vais.

CATEGORY

DESCRIBING PEOPLE, THINGS AND CONDITIONS

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

<u>Grade 9</u> The student will be able:

1. to describe people using a wider variety of adjectives.

2. to compare the quality of people and things.

1.1 | Subject + *être* + adjective. |

Mon frère est vieux.

Note: Adjectives agree in gender and number with the subject of the verb *être*.

1.2 *Comment trouves-tu Paul?*

   Je le trouve sympathique.

Comment trouves-tu Marie?

   Je la trouve méchante.

Note: The adjective agrees in gender and number with the direct object pronoun preceeding the verb.

2.1
	plus	
Subject + *être* +	*moins*	+ adjective + *que* + noun.
	aussi	

Je suis | *plus* *moins* *aussi* | *intelligent(e)* | *que* | *mon frère.*

L'école est | *plus* *moins* *aussi* | *grande* | *que* | *notre maison.*

CATEGORY

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 9 The student will be able:

1. to express parts of the whole in the affirmative and negative.

1.1

Voilà	du	fromage
Subject + verb	de la	salade
	de l'	eau
	des	fruits

Voilà de la farine.
Voilà du pain.

2. to estimate quantity of things, people and conditions.

2.1 *J'ai assez de pain.*

2.2 Subject + verb + adverb of quantity + *de* + noun.
Il y a trop de monde.

3. to modify verbs with expressions of quantity.

3.1 Subject + verb + adverb.
Il parle trop.

Subject + auxiliary + adverb + past participle.
Il a trop mangé.

4. to modify adverbs and adjectives with expressions of quantity.

4.1 Subject + verb + adverb + adverb.
Elle parle trop vite.

Subject + verb + adverb + adjective.
Il est trop grand.

5. to express quantity using the pronoun "*en*".

5.1 Subject + *en* + verb + number.
Combien de frères as-tu?
J'en ai deux.

6. to use ordinal numbers.

"*premier*" to "*vingt et unième*"

CATEGORY

EXPRESSING POSSESSION

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 9   The student will be able:

1. to ask and express possession using the interrogative *A qui* + *être*.

1.1 A qui est + demonstrative adjective + noun + ?

Subject + *être* + *à* + disjunctive pronoun.

A qui est cette voiture?

   Elle est à moi.

		moi	nous
Il		*toi*	*vous*
Elle	*est à*	*lui*	*eux*
		elle	*elles*

CATEGORY

EXPRESSING TIME

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 9   The student will be able:

1. to use "*déjà*" and "*pas encore*".

1.1 *J'ai déjà étudié cette histoire.*

1.2 *Je l'attends mais il n'est pas encore arrivé.*

2. to indicate interruption of action.

2.1 *Il ne mange plus à l'école.*

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CATEGORY

EXPRESSING RELATIONSHIPS

PERFORMANCE STATEMENTS

LINGUISTIC CONTENT

Grade 9   The student will be
                able:

1. to express the relation-
    ship of the verb with
    the indirect object noun
    and pronoun.

1.1

$$\text{Subject + verb + noun +} \begin{matrix} \grave{a} \\ au \\ \grave{a}\ l' \\ aux \end{matrix} \text{, + noun.}$$

Que donnes-tu à ta mère?
   Je donne une fleur à ma mère.

Subject + indirect object pronoun + verb + noun.

Que donnes-tu à ma mère?
   Je lui donne une fleur.

Note: Teach *lui* and *leur* only.

1.2   Subject + *ne* + indirect object pronoun + verb + *pas.*

Téléphones-tu à Jean?
   Non, je ne lui téléphone pas.

2. to express alternative,
    additional or constrast-
    ing ideas in the present
    past or near future.

2.1   *Vas-tu au cinéma ou restes-tu à la maison?*

Je suis allé au cinéma et j'ai vu un bon film.

*Je vais aller chez mon grand-père mais je n'aime
pas y aller.*

CATEGORY

INDIRECT SPEECH

PERFORMANCE STATEMENTS	LINGUISTIC CONTENT

Grade 9 The student will be
able:

1. to relay a command.

    1.1   *Dis* / *Dites* + *à* + person + *de* + infinitive.

          Dites à Pierre de venir.

2. to relay a sentence.

    2.1   Subject + *dire* + *de* + infinitive.

          Il lui dit de venir.

    2.2   Subject + indirect object pronoun + *dire* + *que* + subject + verb.

          Il leur dit qu'il connaît cet homme.

CATEGORY

INDIRECT SPEECH

GRADE 9

VERBES

CONJUGUES AVEC ETRE

monter
descendre
venir
partir
arriver
sortir
rester
tomber
entrer
rentrer

CONJUGUES AVEC AVOIR

faire
avoir
être
perdre
attendre
répondre
voir
boire
mettre

finir
choisir
dire
ouvrir
écrire
lire

ADJECTIFS

intelligent	*intelligente*
studieux	*studieuse*
fou	*folle*
gâté	*gâtée*
stupide	*stupide*

vieux - vieil - vieille

beau - bel - belle

nouveau - nouvel - nouvelle

généreux
paresseux
agréable - désagréable

GRADE 9

VILLES ET PROVINCES
CANADIENNES AVEC
PREPOSITIONS

à Edmonton
à Terre-Neuve
à l'Ile-du-Prince-Edouard

en Alberta
en Colombie Britannique
en Nouvelle-Ecosse
en Saskatchewan
en Ontario

au Manitoba
au Nouveau-Brunswick
au Yukon

dans les Territoires du Nord-Ouest

de Vancouver

d'Alberta

du Québec

J'arrive en France, je vais en Angleterre.

Note: Alberta is feminine as it was named
        after Queen Victoria's daughter.

        J'habite en Alberta.

        Je vais en Alberta.

        Venir + de in front of feminine countries
        or city names.

        Je viens de France, d'Italie, de Paris.

au nord   *de la province*
au sud   *de l'Alberta*
à l'est   *du Québec*
à l'ouest   *des Maritimes*

dans la région de

GRADE 9

ADVERBES DE QUANTITE   *assez de*

peu de

trop de

beaucoup de

CHIFFRES ORDINAUX   *premier*   *onzième*   *vingt et unième*
deuxième   *douzième*
troisième   *treizième*
quatrième   *quatorzième*
cinquième   *quinzième*
sixième   *seizième*
septième   *dix-septième*
huitième   *dix-huitième*
neuvième   *dix-neuvième*
dixième   *vingtième*
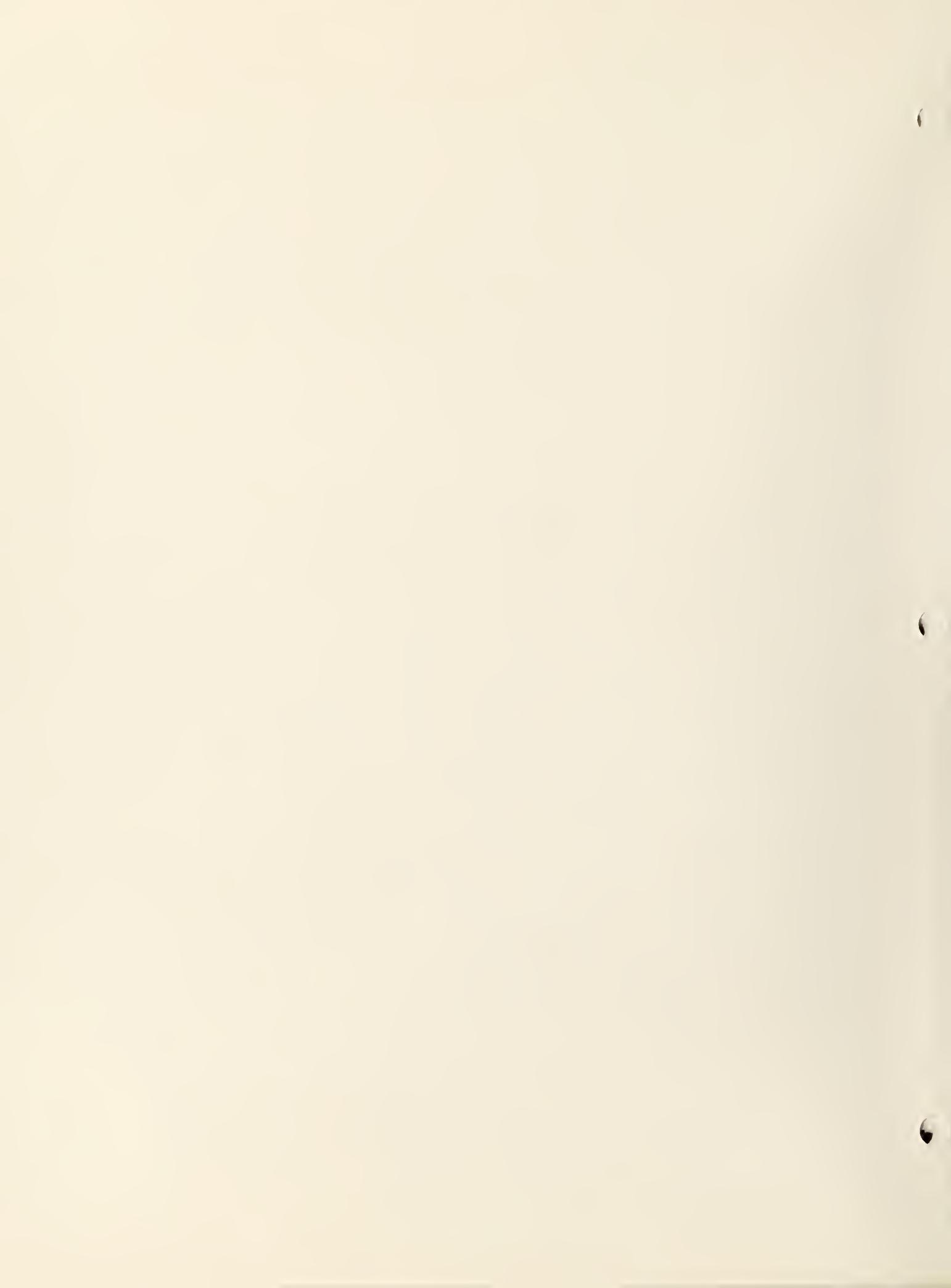
DEFINITION OF CULTURE

Two interrelated definitions of culture linked by a set of commonly shared values and cultural themes are:

1. Culture refers to a people's achievements and contributions to civilization in such fields as art, music, literature, architecture, technology, science and philosophy.

2. Culture also refers to the behavioural patterns or life styles of people. To illustrate, the study of behavioural patterns and life styles might focus on such topics as:

   a. When and what people eat;
   b. How they make a living;
   c. The way they organize their society;
   d. The attitudes they express toward friends and members of their families;
   e. How they act in different situations;
   f. What expressions are used to show approval and disapproval; and
   g. The traditions observed.

   It is this latter definition that should form the focus of learning activities in the classroom.

Culture is a complex and dynamic phenomenon and each country possesses a myriad of subcultures. As the international expansion of technology and communication rapidly transform daily life patterns, today's life styles may become tomorrow's stereotypes or myths.

Teachers are cautioned to avoid generalizing from too little data. Rather, it is important to discuss the way people live in big cities as well as in small villages, the reactions of young people and those of the elderly, the points of view of different ethnic groups, the attitudes of people in different socio-economic strata and in different regions of a country. It is important to develop the concept that people respond to life's needs in a variety of ways.

MAJOR CULTURAL THEMES

These cultural themes are to be developed as part of core content in Grades 7, 8 and 9:

Specific topics within each theme are elective.

1. <u>CONVENTIONALITIES</u>

Conventionalities are customary ways of behaving in specific social situations.

In dealing with conventionalities, students are expected to recognize and identify appropriate reactions of members of a culture in specific social situations.

Possible topics for class study are:

1. Greetings
2. Introductions
3. Farewells
4. Patterns of politeness
5. Eating

6. Shopping
7. Travelling
8. Sports and games
9. Hobbies
10. Vacations
11. Holiday and celebrations

2. <u>ROLE OF THE FAMILY IN SOCIETY</u>

The assumption in this theme is that traditions influence cultural behaviour.

In the study of this theme, students are expected to recognize the basic structure of family units and to identify interrelationships between the family structure and education, religion, government and economics.

Topics of study include:

a. Relationships of family members to each other, and to persons outside the family.

b. Participation of members of the family in the life of society.

3. ROLE OF EDUCATION IN SOCIETY

The assumption proposed is that formal and informal education is a vital part of society.

Objectives in this category would be to identify and to interpret the value of education to the individual; to recognize and interpret the relationship between student and teacher; to analyze interrelationships between church, state, and education; and to recognize the role of extracurricular activities.

Topics for comparative analysis include:

a. Types of schools
b. Curricula
c. Composition of student population
d. Attitudes toward learning
e. Roles of church and state in education

4. ROLE OF GOVERNMENT IN SOCIETY

The assumption proposed is that students be aware of the existence of forms of government and their functions.

5. INFLUENCE OF GEOGRAPHY, CLIMATE, AND NATURAL RESOURCES ON THE ECONOMIC AND CULTURAL DEVELOPMENT OF THE COUNTRY.

The assumption made is that the life styles in a country or region are affected by the geography, climate and natural resources.

In studying this theme, students are expected to:

a. acquire specific facts about the geography, climate, etc.
b. identify the social and economic life of a particular region.
c. analyze facts and formulate a concept of the way of life.

Topics include geography, climate, natural resources and work opportunities for men, women and children, and the economic life of a particular region or country.

6. ROLE OF THE ARTS AND SCIENCES AND THEIR IMPACT ON WORLD CULTURES.

The assumption proposed is that students develop a knowledge and, if possible, participate in the art, music, dance, literature, and folklore of French cultures.

Students are expected to develop an awareness of the arts and their interrelationships with economic level and aspirations, available resources, climate, and the aspirations of members of the culture.

COURSE OUTLINE

Emphasis in the Grades 7 to 9 portion of the six-year French program is on
the cultures of French-speaking Canadians. The study of the cultures of
French-speaking Canadians in Grades 7 to 9 is part of the core contact.
Specific topics related to these cultures are elective. A suggested course
outline follows:

A. Grade 7

Communautés canadiennes

1. Le fait français en Alberta
   1.1 Géographie / Démographie
   1.2 Manifestations (exemples seulement)
       1.2.1 Association Canadienne-Française de l'Alberta
       1.2.2 Radio
       1.2.3 Télévision
       1.2.4 Journal
       1.2.5 Groupes chorale
       1.2.6 Théâtre
       1.2.7 Troupes de danse
       1.2.8 Fêtes et Festivités
   1.3 Ecoles
   1.4 Famille
   1.5 Histoire
   1.6 Arts

B. Grade 8

Communautés canadiennes

1. L'Ouest canadien
   1.1 la Colombie Britannique
   1.2 la Saskatchewan
   1.3 le Manitoba
2. L'Ontario
3. Les Maritimes
   3.1 l'Acadie

C. Grade 9

Communautés canadiennes

1. Le Québec
    1.1 Géographie / Démographie
    1.2 Histoire
    1.3 Mode de vie
    1.4 Régions
    1.5 Le folklore

QUESTIONS CLES A REVOIR CHAQUE ANNEE

1. Quelle est la réalité aujourd'hui?
    1.1 Combien sont-ils?
    1.2 Comment sont-ils répartis?
    1.3 Comment se manifeste la vie française?
         1.3.1 sur le plan socio-culturel?
         1.3.2 sur le plan socio-économique?

2. Comment s'explique cette réalité?
    2.1 Qui est venu?
    2.2 D'où sont-ils venus?
    2.3 Pourquoi sont-ils venus?
    2.4 Où se sont-ils installés?

3. Comment la culture a-t-elle évolué?
    (Ses liens d'hier à aujourd'hui)

LEARNING RESOURCES FOR CULTURE

Teachers are encouraged to consult the resources booklet *French Supplementary Learning Resources (Grades 4 to 12), Alberta Education, 1978* for supplementary print and non-print learning resources which relate to the study of culture.
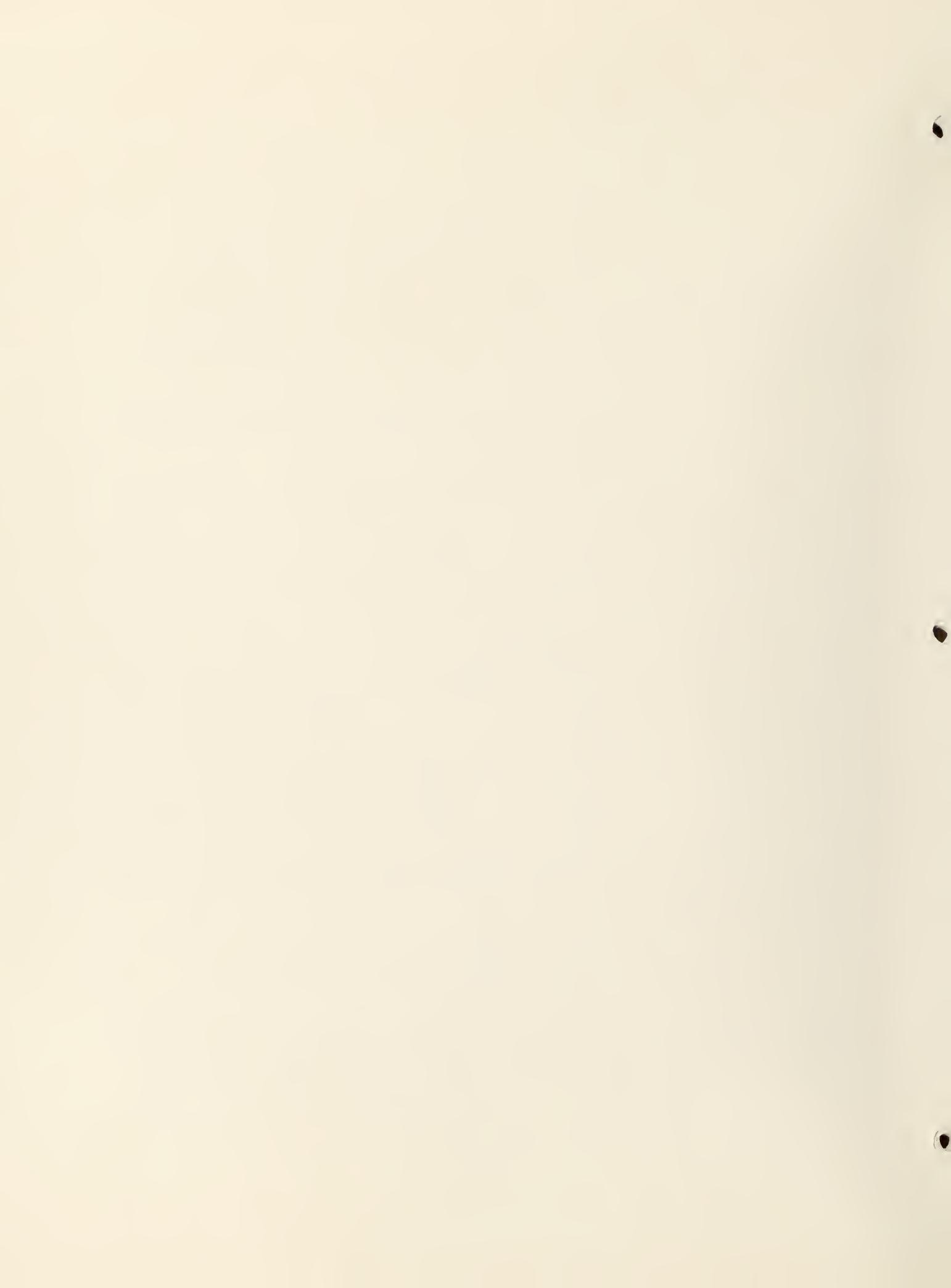
TEACHING STRATEGIES

BASIC ASSUMPTIONS

1. Emphasis on Communication Skills

One of the underlying premises in this program is that the study of
language must be combined with opportunities to use the language. Knowledge
of linguistic elements, vocabulary, sounds, word formation and grammar,
although important, does not automatically lead to the ability to use the
language.

The view taken in this program is that exercises and activities which
encourage students to exchange with others, messages of real interest to
them, should be introduced from the beginning of language study.

2. Four Skills Approach

Another assumption is that various combinations of all skills are
necessary for effective communication in a language. As students vary in
their predisposition toward oral and visual means of learning, it is
desirable to appeal to as many of the senses as possible and to avoid a
single approach for all students. To illustrate, some students will learn
through visual presentation what they are not able to grasp orally. Simi-
larly, concepts learned in receptive skills (listening and reading) can be
reinforced through productive skills (speaking and writing).

3. Emphasis on Understanding the Structure of Language

Importance should be accorded to assisting students to understand
the structure of the language to be learned.

Content should be sequenced to maximize reference to meaning and
situations. Similarities and contrasts of form and meaning should be
emphasized with numerous examples and illustrations.

4.   Increased Emphasis on Cultural Awareness

Comprehending a language and being able to express oneself in a language does not ensure understanding of the social customs, the patterns of behaviours, beliefs and values of a particular society. It is suggested that a planned study of culture be implemented.

To assist in this end, numerous activities are suggested in the accompanying handbook, to develop insights into ways of life and ways of thinking of people who speak French.

5.   Attention to Student Centered Learning

Increased recognition should be given to the fact that students differ in aptitude, in talents, in socio-economic background, in interests, in styles and rates of learning, and in various types of needs.

This program attempts to meet some of these different needs and interests through a variety of content and by suggesting a variety of teaching and learning strategies and evaluation procedures. An attempt is also made to adjust the objectives and content and to select learning resources which correspond to the understanding and interest levels of students in each division.

ON THE BASIS OF THESE FIVE ASSUMPTIONS, THE LANGUAGE SKILLS AND CULTURE WILL BE DISCUSSED IN THE ACCOMPANYING HANDBOOK ALONG WITH SUGGESTIONS FOR VARIOUS ACTIVITIES AND EXERCISES.

TESTING AND EVALUATION

Definitions

Testing in education is the measurement of student progress and achievement. *Evaluation* is a value judgment or decision made after observation of the results obtained through testing. It is the process of determining to what extent the objectives have been realized by the program.

Testing, therefore, is the vital ingredient in a continuous teaching-learning loop. It provides feed-back to the learner, the teacher and the program developer which can be used in evaluation.

Second language tests should be related to objectives of the language program and to the teaching procedures being used. The weight given to testing the receptive skills of reading and listening and to the productive skills of reading and listening and to the productive skills of speaking and writing should have a realistic relationship to the emphasis which has been given in the classroom to each of these skills.

Purposes of testing

1. To communicate to the student what he is expected to learn and how he is to perform;

2. To inform the student of the extent of his progress and achievement in attaining program goals;

3. To motivate the student;

4. To encourage the student to organize, to review and to develop long-range retention of material covered;

5. To provide information to the teacher for diagnostic and placement purposes;

6. To permit the teacher to adapt his teaching and to improve the program;

7. To facilitate decision-making by the student, the parents and the school.

TYPES OF TESTS

The basic types of second language tests are: progress tests, achievement tests, proficiency tests and tests of attitude and cultural awareness.

1. Progress tests

The progress test measures how much a student has learned in a specific course of study. Given at the end of a lesson, a chapter, a unit or a semester, the progress test is the type of test used most often by the classroom teacher.

Many publishers of language learning materials provide progress tests to accompany their materials. If these tests are used, they should first be evaluated to assure that they are related to the learning objectives emphasized by the program.

2. Achievement tests

The achievement test also measures what a student has learned but is designed for use with students at the same language level in different schools and programs. It is not intended as a final examination for grading students but for providing useful information for curriculum evaluation and planning.

3. Proficiency tests

The proficiency test measures how a student's language ability corresponds to specific language expectations irrespective of the program of study he has followed. It is useful for placing a student in a course suitable to his ability.

4. Tests of Attitude and Cultural Awareness

The attitude test and the test of cultural awareness attempt to measure affective outcomes of language studies. Moreover, through measurement of a student's attitudes, feelings and values regarding the people whose language he is trying to acquire, it is assumed that conclusions can be made as to the influence of attitude on motivation and on language achievement itself.

THE TEACHING FOR MASTERY MODEL

In planning an effective instructional sequence, the following model should be kept in mind.

State Goals → Teach → Test → Determine weaknesses in learning → Re-teach → Re-test

The test must reflect the goals and should be prepared at the same time as the goals.

Continue to next unit if student is ready
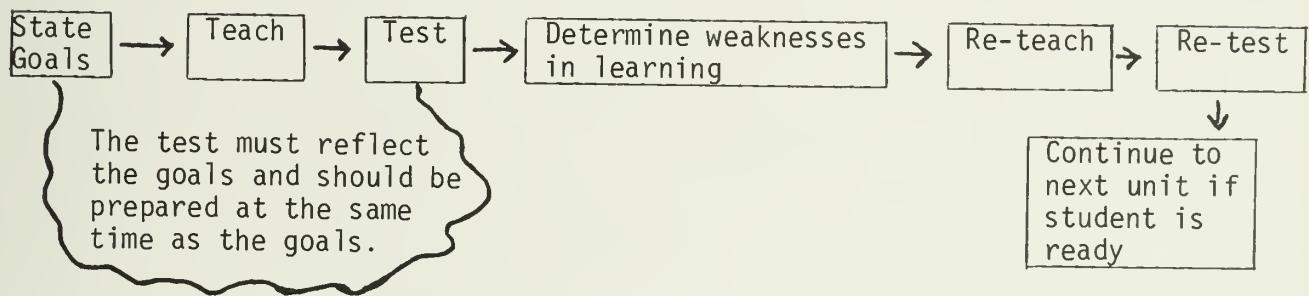
PRIMARY LEARNING RESOURCES

GRADES 7 TO 9

RATIONALE AND GOALS

Calvé et al <u>*Le Français International*</u>*, deuxième version,* Books 1 - 3,
Montreal: Centre Educatif et Culturel, 1972-1975.

Grade 7	Book 1
Grade 8	Book 2
Grade 9	Book 3

This series includes teacher and student textbooks, exercise books, flash-
cards and tapes.

CONTENT

The primary learning resources *Le Français International (deuxième version)*
emphasize the development of communication skills with importance given
to the message and the creative use of language. The developer distin-
guishes between language as a system of rules and language as a means of
communication. The mechanical phase of language, the system of habits,
maintains an importance, but only if it is completed by a creative phase
in which the message becomes the incentive for speech.

The primary goal of *Le Français International* series is to develop creative
communication in French based on the mastery of basic skills in listening,
speaking, reading and writing. The development of cultural insights and
an interest in the learning of French are identified as other learner goals.

The organization of content is based on a progression from simple to complex
structures and on a developmental model respecting the order of listening,
speaking, reading and writing.

Review lessons are contained at the beginning of Books 2 and 3.

METHODOLOGY

A specific methodology is described but a recommendation is made for the teacher to make adaptations according to circumstances and individual teaching style. The methodology requires active participation by students, and through the varied exercises gives some attention to different learning styles.

The modes of presentation are sufficiently varied within the product: textual materials, flash cards, audio tapes, filmstrips or slides. All materials are presented in French, including the teacher instructions.

The following are the various divisions in each lesson:

1. Presentations - Introduction of structures
   - Reinforcement exercises (oral)
   - Phonetics (concept generalization)
   - Grammar (concept generalization)
   - Conversation exercises

Three types of exercises which correspond to three different stages of learning have been included in the new version:

1. Basic exercises designed to have the student systematically acquire the basic structures and vocabulary of the language. These exercises are presented in a situation and their primary goal is the active and inductive acquisition of the system of rules and units of the language.

2. Transition exercises in which the student learns by trial and error to make new sentences according to the rules learned in the basic exercises.

3. Communication exercises in which the message to be transmitted and received becomes the focal point as the student uses the linguistic material learned in the basic and transition exercises to create new sentences. These exercises

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are found in the conversation phase of each lesson,
as well as in other parts of the lesson under the
heading *"exercices de conversation"*.

After initial presentation by the teacher, students perform varied oral and
written exercises to practise both receptive and productive skills.

Written exercises in the student workbook are not presented in the same order
as the presentations in the textbook. Sometimes new words and expressions are
presented in early exercises in the workbook which are not explained until the
end of the lesson in the textbook.

The methodology is essentially didactic with some elements of discovery through
learning from experience in using the language. Activities may be conducted in
a standard classroom although some may be carried out in a language laboratory.
A structured approach is used for the presentation of sentence patterns; flex-
ibility is provided in conversation exercises through student choice of questions
and answers. Group work is suggested for the development of oral communication
skills. Types of oral instruction that can be incorporated into the methodology
are: verbal exchange, role playing, manipulation, description and reporting.
Many reinforcement exercises are provided to permit flexibility of choice.
Supplementary vocabulary is added to provide variety from Book 2. It is recom-
mended that teachers supplement Book 1 with vocabulary and conversation questions.

PHYSICAL DESCRIPTION

Program components include teacher's book (soft cover), student's text (hard
cover), exercise book (soft cover), tapes and cassettes, filmstrips, slides
and flash cards. The books (soft cover) are 8" x 10" and the binding is
adequate in strength. The student's text (hard cover) may require rebinding
after normal use at the end of one term. In regard to the audio tapes, some
users report that pauses are too long. Some teachers using language labora-
tories consider the lack of 4 phase tapes a disadvantage for students.

The filmstrips and slides are not considered useful as visuals because they
are ambiguous and do not facilitate explanation of the dialogues. In

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addition, the taped dialogues and filmstrips are difficult to correlate.
The artistic quality and reproduction of graphics, photographs, drawings
and other illustrations are considered to be good. An index of structures
and a list of vocabulary and expressions in alphabetical order are not pro-
vided in Books I to IV. Only at the end of Book V is a list included of
structures and grammatical items which have been treated in Books I to V.

EVALUATION

Exercises such as the construction of sentences and various conversation
exercises could be used for diagnostic and achievement measurement. Assess-
ment is essentially dependent on teacher-developed tests.

SUMMARY COMMENT

The primary goals of *Le Français International* series are to develop creative
communication in French and to foster positive attitudes to the learning of
French. To attain the cultural objective, the materials will require adapta-
tion by the teacher. The use of appropriate supplementary materials should
assist in overcoming this deficiency.

It should be noted that all materials for the teacher and student are written
in French. This may present problems to teachers who are not fluent in the
language.

PLEASE NOTE:

1. All print, visual and audio materials may be purchased from the School Book
   Branch.

2. The flashcards and tapes are essential components of the program.

SUMMARY OF LINGUISTIC CONTENT AND
LOCATION IN   *LE FRANCAIS INTERNATIONAL*

GRADE 7   LEARNING RESOURCES

CATEGORY	*LE FRANCAIS INTERNATIONAL*
IDENTIFICATION OF PERSONS, ANIMALS AND OBJECTS	*LECON*

1.1 |*Qui est-ce?*| 1
      |*C'est* + proper noun.|

1.2 |*C'est* + *Monsieur* + last name.| 1

1.3 |*C'est* + emphatic pronoun.| 3*

2.1 *Comment t'appelles-tu?*   1
      Je m'appelle Nicole.

3.1 |*Qu'est-ce que c'est* + ?| 2
      |*C'est* + *un* + noun.
             une|
      |*Ce sont* + *des* + noun.|

3.2 |*C'est* + possessive adjective + noun.| 6

EXPRESSING ACTIONS

1.1 |Subject + verb + ?| 3.
      |Subject + verb.|

1.2 |*Est-ce que* + subject + verb + ?| 5

1.3 |*Qu'est-ce que* + subject + *faire* + ?| 3

1.4 |*Qu'est-ce que* + subject + verb + ?| 3
      |Subject + verb + object.| 5

2.1 |Subject + *ne* + verb + *pas.*| 5

3.1 |Verb| 7

* The asterisk indicates where a structure not appearing in the books 1, 2 or 3 of the instructional materials might be introduced.

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GRADE 7

EXPRESSING LOCATION

LECON

1.1 $\boxed{Où + \begin{matrix} est \\ sont \end{matrix} + \text{noun} + ?}$ 2

       $\boxed{\begin{matrix} Le \\ La \\ Les \end{matrix} + voilà.}$

1.2 $\boxed{Où + \text{verb } être + \text{modified noun} + ?}$ 2

    $\boxed{\text{Subject} + \text{verb } être + \text{prepositional phrase.}}$

1.3 $\boxed{Où + est\text{-}ce\ que + \text{subject} + \text{verb} + ?}$ 4

2.1 $\boxed{\text{Subject} + \text{verb} + à + \text{name of city.}}$ 9

EXPRESSING POSSESSION

1.1 $\boxed{\text{Subject} + avoir + \text{object} + ?}$ 5

   $\boxed{\begin{matrix} C'est \\ Ce\ sont \end{matrix} + \text{definite article} + \text{noun} + de + \text{noun} + ?}$ 6

2.5 $\boxed{\begin{matrix} C'est \\ Ce\ sont \end{matrix} + \text{possessive adjective} + \text{noun} + ?}$ 6

EXPRESSING TIME

1.1 *Quelle heure est-il?*
    Il est deux heures.   4

2.1 *C'est le matin?*
    Oui, c'est le matin.   4

3.1 *Quel jour est-ce, aujourd'hui?*
    C'est mardi.   4

4.1 *Quel mois est-ce?*
    C'est septembre.   6

CATEGORY   *LE FRANCAIS INTERNATIONAL*

EXPRESSING TIME   *LECON*

5.1   *Quelle est la date?*
      C'est le 15 avril.   6

6.1   *Quelle saison est-ce?*
      C'est le printemps.   6

7.1   *Quand* + *est-ce que* + subject + verb + ?
      Subject + verb + part of the day.   4

7.2   *A quelle heure* + *est-ce que* + subject + verb + ?
      Subject + verb + time of the day.   4

EXPRESSING PERMISSION AND DESIRE

1.1   *Est-ce que* + subject + *pouvoir* + infinitive + ?   4
      Subject + *pouvoir* + infinitive.

1.2   Subject + *ne* + *pouvoir* + *pas* + infinitive.   5

2.1   *Est-ce que tu veux sortir?*   6
      Je veux sortir.

DESCRIBING PEOPLE AND THINGS

1.1   *De quelle couleur* + *être* + noun + ?   9
      Subject + *être* + colour.

2.1   *Comment* + *être* + noun + ?
      Subject + *être* + adjective.   8

3.1   Subject + *être* + adverb + adjective.   7 *

CATEGORY   *LE FRANCAIS INTERNATIONAL*

EXPRESSING QUANTITY   *LECON*

2.1 Quel + *être* + modified noun + ?   6 *

3.1 *Combien de* + plural noun + *est-ce que*
     + subject + *avoir* + ?
          Subject + *avoir* + number + noun.   5 *

3.2 Subject + *ne* + *avoir* + *pas* + *de* + noun.   5

CATEGORY	*LE FRANCAIS INTERNATIONAL*

IDENTIFICATION OF PERSONS *LECON*

1.1 *Où est-ce que tu es né (née)?*
     Je suis né (née) au Canada.   9*

2.1 *Quand est-ce que tu es né (née)?*
     Je suis né (née) le 15 août 1969.   10*

3.1 *Quel âge as-tu?*
     J'ai douze ans.   10

4.1 *Est-ce que tu es canadien(ne)?*
     Oui, je suis canadien(ne).   8

5.1 Subject + *être* + name of occupation.   7

EXPRESSING ACTIONS

1.1 Subject + verb *avoir* + past participle.   8

     Subject + *ne* + auxiliary + *pas* + past participle.   8

     Subject + verb *être* + past participle.   8

2.1 Subject + *aller* + verb in the infinitive.   10

     Subject + *ne* + *aller* + *pas* + infinitive.   10

3.1 *Ne* + imperative form of verb + *pas*.   7

EXPRESSING LOCATION

1.1 *Où est le bureau de poste?*
     Le voilà.   7 *

1.2

le		le	
la	*voici*	la	*voilà.*
les		les	

7 *

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GRADE 8

CATEGORY   *LE FRANCAIS INTERNATIONAL*

EXPRESSING CAUSE AND EFFECT   *LECON*

1.1   *Pourquoi est-ce que* + subject + verb + ?   7

      Subject + verb + *parce que* + subject + verb.   7

      Parce que + subject + verb.   7

      Subject + verb.   7

1.2   *Pourquoi est-ce que* + subject + verb + ?

      Pour + infinitive.   7

EXPRESSING STATES OF MIND, ATTITUDES AND OBLIGATION

1.1   Subject + verb + infinitive.   4

2.1   *Je dois lire.*   6

3.1   *Qu'est ce que tu dois faire?*   6
     Je dois partir à 4:00 h.

INDIRECT SPEECH

1.1   Subject + verb + *que* + subject + verb.   7

2.1
Demande *Demandez* + (*à* + person)	*si* *où* *quand* *comment* *pourquoi* + subject + verb.

                                                  7

2.2   Subject + *demander* + *si (où, etc.)* + subject + verb.   14

CATEGORY	LE FRANCAIS INTERNATIONAL

SPECIFICATION OF PERSONS AND OBJECTS   *LECON*

1.1 *A qui est ce livre?*
     Ce livre est à moi.   11 ⋆

1.2 *A qui sont ces livres?*
     Ces livres sont à moi.   11 ⋆

2.1 | *Ce* + noun + hyphen + *ci* |
                           là   11 ⋆

EXPRESSING ACTIONS

1.1 | Verb + hyphen + subject pronoun + ? | 12 ⋆

1.2 | Verb + hyphen + *t* + hyphen + *il* + ? |
                           elle   12

2.1 | Auxiliary + hyphen + subject pronoun + past participle ... + ? | 8

3.1 | Verb + hyphen + subject + infinitive ... + ? | 11

3.2 | Subject + direct object pronoun + verb. | 8

| Subject + direct object pronoun + *avoir* + past participle. | 8

| Subject + *aller* + direct object pronoun + infinitive. | 8

EXPRESSING LOCATION

1.1 | *Où est-ce que* + subject + verb *aller* + ? | 9
     | Subject + verb *aller* + *en, à, au, aux* + noun. | 9

1.2 | *D'où est-ce que* + subject + *venir* + ? | 12
     | Subject + *venir* + *de* + noun. | 12

CATEGORY	*LE FRANCAIS INTERNATIONAL*

EXPRESSING LOCATION   *LECON*

1.3	*Je voyage de Vancouver à Edmonton.*	9
2.1	*Où est-ce que Paul habite?* *Il habite au nord de Beaumont.*	14
2.2	*Beaumont est près de Leduc.*	13
3.1	*Edmonton est à quelle distance de Calgary?* *Edmonton est à 289 kilomètres de Calgary.*	13
4.1	*Tu vas à Lethbridge?* *Oui, j'y vais.*	9

DESCRIBING PEOPLE, THINGS AND CONDITIONS

1.1	Subject + *être* + adjective.	11
1.2	*Comment trouves-tu Paul?* *Je le trouve sympathique.*	8
2.1	Subject + *être* + $\begin{array}{c}plus\\moins\\aussi\end{array}$ + adjective + *que* + noun.	10 *

EXPRESSING QUANTITY

1.1	Subject + verb $\begin{array}{cc}Voilà & \\ du & fromage \\ de\ la & salade \\ de\ l' & eau \\ des & fruits\end{array}$	12
2.1	*J'ai assez de pain.*	12
2.2	Subject + verb + adverb of quantity + *de* + noun.	12
3.1	Subject + verb + adverb. Subject + auxiliary + adverb + past participle.	12 12

CATEGORY	LE FRANCAIS INTERNATIONAL

EXPRESSING QUANTITY   *LECON*

4.1 Subject + verb + adverb + adverb.   12 *

     Subject + verb + adverb + adjective.   12 *

5.1 Subject + *en* + verb + number.   12 *

EXPRESSING POSSESSION

1.1 *A qui est* + demonstrative adjective + noun + ?   11

     Subject + *être* + *à* + disjunctive pronoun.   11

EXPRESSING TIME

1.1 *J'ai déjà étudié cette histoire.*   8

1.2 *Je l'attends mais il n'est pas encore arrivé.*   8

2.1 *Il ne mange plus à l'école.*   13 *

EXPRESSING RELATIONSHIPS

1.1 Subject + verb + noun + $\begin{matrix} à \\ au \\ à\ l' \\ aux \end{matrix}$, + noun.   9 *

     Subject + indirect object pronoun + verb + noun.   9

1.2 Subject + *ne* + indirect object pronoun + verb + *pas.*   9

2.1 *Vas-tu au cinéma ou restes-tu à la maison?*   10

CATEGORY   *LE FRANCAIS INTERNATIONAL*

INDIRECT SPEECH   *LECON*

1.1 | *Dis* |
       | *Dites* + à + person + *de* + infinitive. | 14

2.1 | Subject + *dire* + *de* + infinitive. | 14

2.2 | Subject + indirect object pronoun +
       | *dire* + *que* + subject + verb. | 14
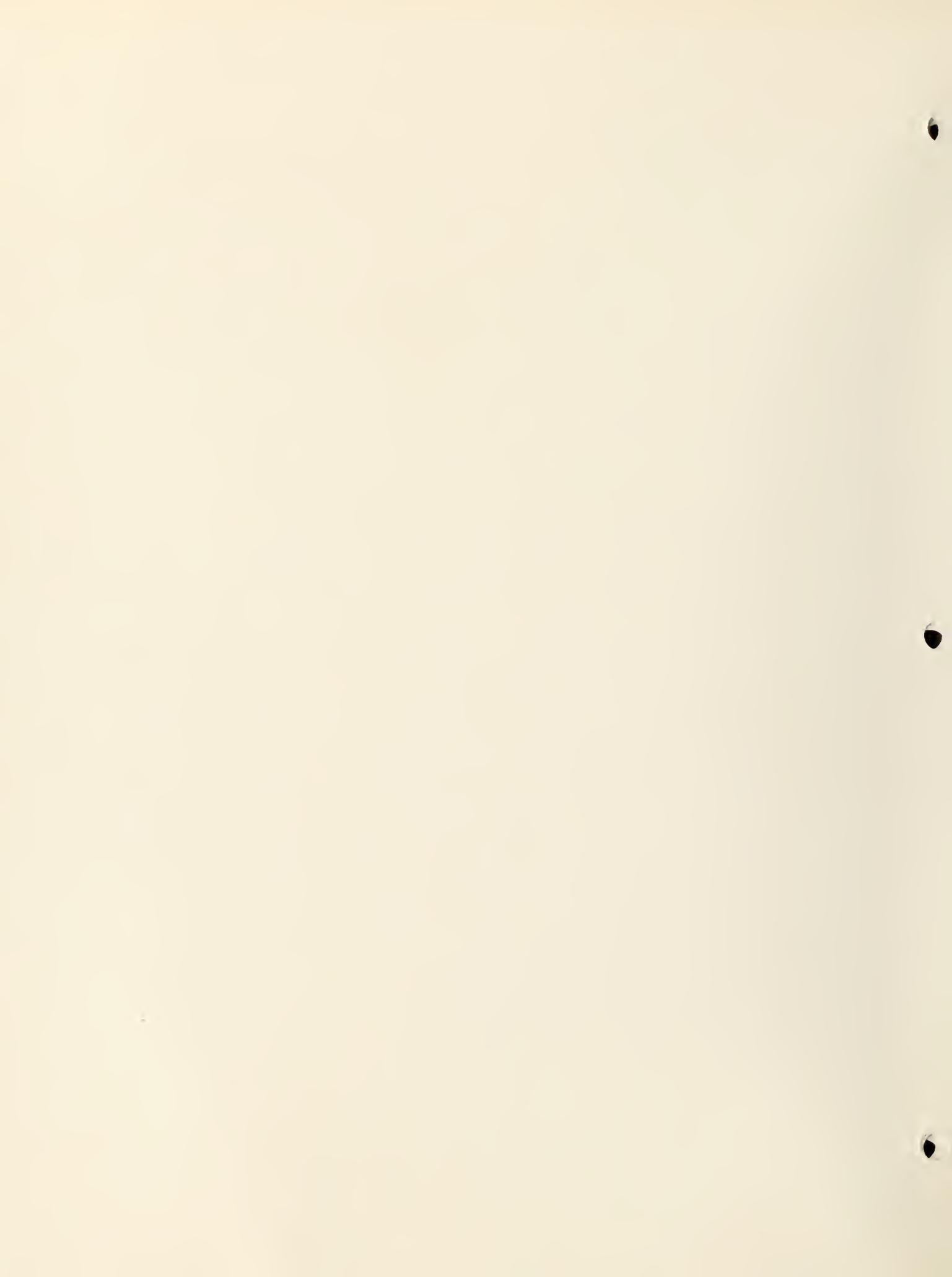
TEACHING AND LEARNING STRATEGIES

A DISCUSSION PAPER

THE MAJOR PURPOSE OF THIS PAPER IS TO SERVE
AS A BASIS FOR DISCUSSION OF POSSIBLE TEACHING
AND LEARNING STRATEGIES THAT MIGHT BE USED FOR
SECOND LANGUAGE LEARNING IN ALBERTA SCHOOLS.

The reader will note that the paper focusses primarily
on activities to encourage language use. This emphasis is not
meant to ignore the importance of language study and practice ac-
tivities but to concentrate on a phase of language learning that
could be developed more adequately.

Language study + language practice + language use = Language
learning.

Walter A. Lazaruk

TABLE OF CONTENTS

BASIC ASSUMPTIONS

Several assumptions underline the development of this section on teaching and learning strategies:

1. NEED FOR COMMUNICATION SKILLS

More emphasis should be placed upon providing students with the opportunity to use the language in situations representative of those encountered in everyday life. Knowledge of linguistic elements, vocabulary, sounds, word formation and grammar although important does not automatically produce the ability to communicate. Language study and language practice often taught through approaches which could be referred to as formal strategies need to be combined with opportunities to use the language through the use of functional strategies. The view taken in this curriculum is that exercises and activities which encourage students to exchange with others messages of real interest to them, should be introduced from the beginning of the language program.

2. FOUR SKILLS APPROACH

As students vary in their predisposition toward oral and visual means of learning, it is desirable to appeal to as many of the senses as possible and avoid a single approach for all students. To illustrate, some students will learn through visual presentations what they are not able to grasp orally. Similarly, concepts learned in receptive skills (listening and reading) can be reinforced through productive skills (speaking and writing). Various combinations of all skills are necessary for effective communication in the language. The second language may be introduced through listening and speaking but reading and writing should follow early, specifically to reinforce listening and speaking.

3. EMPHASIS ON UNDERSTANDING THE STRUCTURE OF LANGUAGE

More importance should be accorded to assisting students to understand the structure of what is to be learned.

Suggestions will be made to assist teachers in presenting meaning in a situational context. Content should be sequenced to maximize reference to meaning and situation. Similarities and contrasts of form and meaning should be emphasized with numerous examples and illustrations.

4. INCREASED EMPHASIS ON CULTURE

Comprehending a language and being able to express oneself in a language does not ensure understanding of the social customs, the patterns of behaviours, beliefs and values of a particular society. A systematic study of culture in second language learning has been generally ignored and should be implemented.

5. MORE ATTENTION TO STUDENT CENTERED LEARNING

This decade has given increased recognition to the fact that students differ in aptitude, in talents, in socioeconomic background, in interests, in needs, and in styles and rates of learning.

To accommodate different student ages, experiences, interests and stages of second language learning, a variety of strategies will be suggested.

I. LISTENING COMPREHENSION

A. BASIC CONSIDERATIONS

Listening comprehension, in this context, refers to the active process of constructing a message from sounds, utilizing one's knowledge of phonology, semantics and syntax of the second language.

A long-term goal in listening comprehension is to understand native speech in unstructured situations. In this case, occasional words and phrases may be unfamiliar but the general content of a message should be understood. A short-term goal in a classroom situation would be to understand native speech in structured or graded situations which correspond to the interests and the language proficiency levels of the second language learners.

Two levels of activities are involved in listening: recognition and selection. Recognition encompasses the ability to discriminate phonemes in French and to perceive characteristic elements of pitch and intonation. In addition, it requires students to perceive structural interrelationships among the various components of spoken utterances: e.g. recognition of time relationships, person, number. The second level, selection, focusses on the semantic or meaning features of utterances. That is, what are the elements that express the purposes of the speaker or what is it that the learner wishes to extract from the communication?

As the necessity of speed in comprehending auditory signals distinguishes this skill from the other three, effective development of the listening skill demands exposure to a variety of situations ranging from listening to the teacher's voice, other students, films, plays, to radio and television broadcasts, face-to-face encounters with native speakers, and lectures.

B. STAGES OF DEVELOPMENT

Wilga Rivers proposes four stages of development that describe the listening skill:[1]

1. IDENTIFICATION

This stage involves the discrimination of sounds and discrimination of the elements of meaning conveyed by stress, pitch and intonation.

2. IDENTIFICATION AND SELECTION WITHOUT RETENTION

This stage includes listening for the pleasure of comprehension, and extracting meanings, without attempting to demonstrate comprehension through the active use of language.

Simple plays, conversations, simulated telephone conversations which depict everyday situations and common, repetitious speech of conversation should be presented to develop listening comprehension at this level.

3. IDENTIFICATION AND GUIDED SELECTION WITH SHORT-TERM RETENTION

At this stage, students are asked to demonstrate their comprehension in some active ways such as by responding through a physical action, in writing, or in speaking.

4. IDENTIFICATION, SELECTION AND LONG-TERM RETENTION

Students are asked to demonstrate comprehension or use of auditory material after the listening exercise or to engage in some activity which requires recall of material previously learned.

1. W.M. Rivers. *A Practical Guide To The Teaching of French*. New York: Oxford University Press, 1975, page 93.

C. SUGGESTED ACTIVITIES

1. MINIMAL PAIR EXERCISES

These exercises are useful in helping students distinguish among
isolated sounds and sounds in the context of words.

For instance, ask students to listen to a series of sounds and
indicate whether they are the same or different:

	Same	Different
vous/vue		x
tu/vu	x	

2. EXECUTING COMMANDS

Ask students to listen to a series of commands and perform each
as quickly as possible: e.g. *Levez-vous. Asseyez-vous. Levez la main
droite.*

3. USE OF VISUALS

a. Ask students to draw a picture or to follow the directions on
a map on the basis of instructions given in French by the teacher.

b. Ask students to identify the letter which corresponds to the
picture best representing what they hear.

Pictures are most appropriate at the elementary level.

4. DICTATION

Ask students to fill in the blank spaces of a written passage
which is read to them or ask students to write out an entire passage which
they hear.

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Suggested guidelines for giving dictations are:

a) Ask students to listen to a passage read at normal speed by
    the teacher or on tape.

b) Repeat the reading in meaningful segments with pauses for
    the students to write.

c) Finally, reread the passage at normal speed in order that
    students may check or correct their work.

5. INFORMATION SEARCH

Given a series of questions to students beforehand, ask them to
listen to a sequence of sentences and write down only the segments which
answer the questions provided.

Give the passage orally several times to allow students to answer
specific questions in writing.

6. USE OF RECORDED MATERIAL

a) Ask students to extract the major ideas from a recorded message
    or from a radio announcement.

b) At an advanced level, ask students to paraphrase orally or in
    writing rapid speech or a dialect or take notes to summarize
    the principal ideas of a recorded passage.

TEACHERS ARE ASKED TO REFER TO *A PRACTICAL GUIDE TO THE TEACHING OF FRENCH*
BY WILGA RIVERS, AND *CLASSROOM TECHNIQUES: FOREIGN LANGUAGES AND ENGLISH AS
A SECOND LANGUAGE (SECOND EDITION)* BY EDWARD D. ALLEN AND REBECCA M. VALETTE
WHO PROVIDE AN EXCELLENT LISTING OF ACTIVITIES FOR DEVELOPING LISTENING
COMPREHENSION SKILLS.

II. SPEAKING

A. BASIC CONSIDERATIONS

It is the view of this section that students should be encouraged
to express themselves freely in French in the early stages of experience
with the language by using the structures and vocabulary they have been
learning through an orderly progression of study and practice.

Secondly, speaking skills should be developed in a situational
context. To establish this context, interest centres should reflect concrete
situations in the student's immediate environment or in environments at
their interest level in a French-speaking milieu. At beginning levels, topics
such as polite expressions, greetings, introductions, identification of
objects and persons, comparison of persons, places and things, and general
health lend themselves to exploration.

At an intermediate level, the above topics may be further developed
using more extensive vocabulary and structures. Discussion about sports
or social life, conversations dealing with specific topics such as shopping,
farm life, and news can be undertaken.

At advanced levels, interpretation of reading selections, relating
stories from the point of view of individual characters, improvised drama-
tization and reporting on radio and television are some suggested topics.

B. A MODEL OF LANGUAGE LEARNING

It is important for the teacher to distinguish between skill
acquisition and skill production. Wilga Rivers has developed a model for
language learning which includes all skills and which distinguishes two
major aspects of language learning: "skill-getting" and "skill-using".
In River's definition, "skill-getting" encompasses cognition, which is
the perception and abstraction of a new language system or the formation
of one's mental blueprint. "Skill-getting" is achieved when articulation
and construction based on cognition form production or pseudocommunication.

In her model "skill-using" depends upon motivation to communicate, which in turn, leads to reception, expression and interaction or communication. River's model of language learning to describe the processes involved in learning to communicate is summarized as follows: [2]

TABLE 1

```
              ┌──────────────┐                    PERCEPTION
        ↑     │              │                    (of units, categories,
        │     │  COGNITION  ─┤                      and functions)
        │     │  (knowledge) │
        │     │              │
 SKILL- │     │              └──────────────────  ABSTRACTION
 GETTING│     │                                    (internalizing rules relating
        │     │                                      categories and functions)
        │     │
        │     │                                    ARTICULATION
        │     │              ┌──────────────────  (practice of sequences
        │     │  PRODUCTION ─┤                      of sounds)
        │     │  (or pseudo- │
        ↓     │   communication)                   CONSTRUCTION
              └──────────────┘                    (practice in formulating
                                                    communications)


              ┌──────────────┐                    RECEPTION
        ↑     │              │                    (comprehension
        │     │              ┌──────────────────   of a message)
        │     │              │
 SKILL- │     │  INTERACTION─┤                                      MOTIVATION
 USING  │     │  (or real    │                                       to communicate
        │     │   communication)                   EXPRESSION
        ↓     │              └──────────────────  (conveying
              └──────────────┘                      personal meaning)
```

2.   Ibid., page 4.

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Acquiring the ability to communicate depends upon "skill-getting" and "skill-using" progressing simultaneously. Relying exclusively on "skill-getting" activities omits the motivating opportunities to communicate which is the goal of many students. On the other hand, providing "skill-using" activities not based on any acquisition of language can prove frustrating. A combination of "skill-getting" and "skill-using" activities is therefore necessary to develop communication skills. Also, "skill-getting" activities should be presented in a situational context so as to produce pseudocommunication.

C. SUGGESTED ACTIVITIES

The activities suggested are intended to enable students to attain a functional ability in which they can make themselves understood in everyday situations.

1. USE OF CARTOONS

a) Ask students to describe one picture or a series of pictures.

b) Verify global understanding of a series of cartoons by asking a series of questions. This may be done by the teacher or by students.

c) Engage in a dialogue with students on the topic depicted in a cartoon or have two students engage in a dialogue.

d) Ask students to imagine the thoughts of a character.

e) Ask students to provide an epilogue or an ending to a story.

2. NUMBERED FILE CARDS

At the beginning of a class, give each student four or five file cards with a question or a command in French on each.

At some point during the lesson, call out a number when class routine begins to lag, whereupon the appropriate student reads his file card and asks or answers the question or performs the suggested action.

3. USE OF DIALOGUES

    a) Ask students to prepare a skit which may be an adaptation of a situation in a dialogue they have studied: e.g., two people in a restaurant become two students having lunch, or two people discussing the geography of Alberta.

    b) Give students one side of a conversation which is not completed and ask students to create a dialogue. Different groups act out their versions.

        Example:

        Guy: Salut, Pierre! Comment ça va?

        Pierre:

        Guy: Ça va. Tu travailles! Mais c'est samedi. Je vais au cinéma. Tu viens?

        Pierre:

        Guy: C'est dommage.

    c) Give students a response-pair beginning and ask them to expand it.

        Example:

        Jacques: Tiens, une lettre du Canada. C'est probablement une lettre de mon ami Jim.

        Monique: Qu'est-ce qu'il dit?

        Jacques:

        Monique:

    d) Give students a punch line and ask different groups to compose short skits leading up to it.

        Example:

        Quelle horreur!

        C'est impossible!

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e) Ask students to compose dialogues based on a list of key words which provide the basic elements.

Example:

a. Aller, ski?

b. Où?

c. Banff.

d. Qui?

e. Monique et Jeanne.

f. Quand?

g. Vendredi.

4. ROLE-PLAYING

a) Identify themes suggested by the lessons in instructional materials. e.g. *A unit dealing with modes of transportation and travel expressions may culminate in a simulated trip; a unit dealing with clothing expressions might suggest a fashion show.*

Examples of role-play situations are:

(i) You are taking a friend to a concert. Discuss the kind of music you are going to hear, the group that is playing, the cost and how you will get there.

(ii) You and one of your parents are planning a day at the lake. Discuss what the weather will be like, what things you'll need to bring along, and what sorts of things you can do once you get there.

Instructions at the beginning may be given in English but as the students advance instructions may be given in French.

5. TASK ASSIGNMENT

A student is given a task which he carries out and reports upon to his class or to his small group. Directions for the tasks may be given in English but the seeking of information, student responses and final report would be in French.

Examples are:

a) Find out from a student in the class his/her name, address, favourite courses and the names of courses he finds the easiest and most difficult.

b) Find out from a student five things which he/she does during the weekend that are different from activities carried out during the week.

6.   INTERVIEW

    a) Students are divided into small groups and would interview a
        member of the group on a given topic. The interviewer may
        answer as many questions as he can and then exchange roles
        with another member of the group.

    b) One variation would be for each student to prepare five
        questions to ask the teacher next day.

7.   "TOI ET MOI"

    Students are paired and alternately ask questions of each other.
Questions should be sufficiently varied to practise the structures and
vocabulary of the lesson.

8.   VALUES CLARIFICATION

    Students are offered the opportunity to express their thoughts
and feelings, within the limits of acquired language skills.

    Examples are:
    a) Qu'est-ce que vous aimez faire ou ne pas faire?
    b) Quand êtes-vous triste?
    c) Qu'est-ce que vous feriez si ....?

9.   REACTIONS

    Students are given a situation and are asked to indicate their
reaction by completing the sentences.

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Examples are:

a) Quand je suis seul(e) à la maison, je ....

b) Quand il neige, ...

10. <u>USE OF INEXPENSIVE MATERIAL</u>

a) Use a felt board with cutout figures to illustrate a story being related.

b) Encourage students to look for advertisements, cartoons, and pictures to apply the expressions they have learned.

c) Use maps and a variety of pictures as a basis for asking and answering questions or giving directions.

d) At a more advanced level, ask students to produce a mock radio program to include proverbs, musical selections, interviews, jokes and commercials.

TEACHERS CAN FIND NUMEROUS IDEAS TO STIMULATE ORAL COMMUNICATION SKILLS IN THESE SOURCES:

1. ALLEN, EDWARD D. AND REBECCA M. VALETTE. *CLASSROOM TECHNIQUES: FOREIGN LANGUAGES AND ENGLISH AS A SECOND LANGUAGE.*

2. JARVIS, G. ET AL. *CONNAITRE ET SE CONNAITRE.*

3. PAPALIA, ANTHONY. LEARNER-*CENTERED LANGUAGE TEACHING: METHODS AND MATERIALS.*

4. STANISLAWCZYK, I. ET AL. *CREATIVITY IN THE LANGUAGE CLASSROOM.*

III.   READING

A.   BASIC CONSIDERATIONS

Reading can be defined as the process of extracting meaning from a written script or the following of written sequences rapidly for comprehension.   This skill is usually performed silently while the eye scans whole groups of words or sentences at a time.   Another definition of reading is the pronunciation of phrases and sentences of written symbols, a definition which is applicable primarily at an early stage of language learning.

In the teaching of reading, a short pre-reading period is suggested in which students become accustomed to French sounds.   The pre-reading training is intended to teach students to cope with the critical French phonemes. Otherwise, garbled communication may be the result as students often assume that French letters represent English sounds.   However, learning to identify and articulate problem sounds will enable students to read the French language as a logical representation of the newly acquired sounds.

In selecting reading activities, teachers are asked to consider the natural uses of reading.   People read for information, for instructions to perform some task, to find out the time, location of some event and availability of something by consulting timetables, programs, announcements, census and advertisements.   Other natural uses of reading are for enjoyment and excitement found in novels, short stories, poems, and songs and to find out what is happening or what has happened by consulting newspapers, magazines and reports.

B.   STAGES OF READING DEVELOPMENT

W. River recommends six stages of reading development to enable students to develop progressively their ability to read more and more fluently and independently, materials of increasing difficulty.

1. INTRODUCTION TO READING

Major emphasis is placed on identifying sound-symbol correspondences in order that students may perceive in graphic form meanings they have learned orally.

Students learn to read what they can say.

At this stage, reading is integrated with each skill:

a) Listening: identification and recognition in graphic form of the structure groupings of an oral message.

b) Speaking: recognition in graphic form of the graphic symbols for the oral utterance practised.

c) Pronunciation and intonation: practising correct productions of sounds and appropriate phrasing.

d) Writing: consolidating sound - symbol association through dictations or spot dictations or copying out, with correct spelling, sentences being learned.

e) Grammar: consolidating grasp of grammatical structures by seeing in written form what has been learned orally.

At this level, students are asked to answer questions requiring a recognition of familiar material.

2. FAMILIARIZATION

This stage involves reading rearrangements and recombinations of familiar material learned orally.

The purpose of reading at this stage is to recognize meaningful segments of thought, and read in coherent word groupings.

Students are asked to supply answers to questions which force them to recombine known elements in new combinations.

3. ACQUIRING READING TECHNIQUES

At this stage, students are asked to read directly simple narrative and conversational material that develops an uncomplicated and entertaining theme. The readings are not based on work practised orally and introduce students to written style and more complicated structure. Vocabulary is largely in the area of the known. Meanings of new vocabulary can be deduced from illustrations, cognates and from context.

Students would be expected to answer questions on content in response to *Qui? Quoi? Quand? Où? Comment? (manner) Est-ce-que?*

4. PRACTISE

At this stage, students practise their skill with a wider range of language which include authentic writings by French authors. These reading passages are accessible to students and avoid complex style and specialized vocabulary.

Both intensive and extensive reading is practised. Intensive reading is linked to a study of the problem areas of the French language: e.g. expressing time relationships. Extensive reading may be for information on a topic of interest or for pleasure by reading short stories, plays, short novels and magazines written for schools.

Questions at this stage should consider implications such as: *Pourquoi? Si ... puis quoi?* and *Comment?*

5. EXPANSION

Students begin to read a variety of materials in their original form.

Reading becomes a technique. Students learn to scan for information and to extract major ideas and arguments.

Material is chosen for the purpose of developing the student's aesthetic appreciation, imagination, and powers of judgment and discriminative reasoning.

Students would be expected to express themselves in simple correct French.

6. AUTONOMY

Students reaching this stage are encouraged to pursue an independent reading program in which they can explore special interests.

C. SUGGESTED ACTIVITIES

1. Ask students to read sentences printed on flashcards and answer questions.
2. Project a transparency of a reading passage. Show the lines sequentially and discuss each for meaning. Lines may be numbered for quick reference.
3. Ask students to rearrange a series of scrambled sentences into a logical paragraph.
4. Ask students to paraphrase a reading passage.
5. Ask students to find specific information in a French newspaper such as the name, address and services advertised by a specific agency.
6. Show the first four lines of a passage on an overhead. Then ask students to formulate questions to which they expect answers in the completion of the passage. The questions are written on the board, and after the reading is completed, the answers to the questions are discussed.
7. Ask students to read a story without an ending and try orally to make up an ending which is consistent with the story.
8. Ask students to read a passage and supply a suitable title.
9. Ask students to read a passage and then list three important facts, ideas, or events contained in it.

10. Ask students to formulate their own questions on a reading selection and call on other students to verify comprehension.

11. Give students a comic strip with eight to ten frames with each alternate frame containing a dialogue and the others left blank. Students are asked to create a meaningful dialogue by providing suitable utterances for the blank frames.

12. Ask students to summarize a selection. Write key words on the board to help beginning students.

13. Ask students to draw a picture which illustrates what they had read.

14. Provide a checklist for discussion and ask students to discuss and review selections read with other students.

IV. WRITING

A. BASIC CONSIDERATIONS

Writing can be defined as a graphic representation of sound combinations; it is an abstraction with an arbitrary relationship to the sounds and thoughts it represents.

Writing is often considered to be the most difficult of the language skills. Many people tend to be very critical of errors in spelling and written errors in grammar.

Development of the writing skill is interrelated with the other skills as writing requires that students read or see what they are writing, often pronounce what they are writing, and during dictation transcribe what they hear. Development in listening, speaking and reading lays the groundwork for development of the writing skills.

An early introduction to writing is suggested in order to help bypass the fact that many students invent their own spelling system in an attempt to "retain" the text they are hearing. In addition, writing tends

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to increase retention and makes available a source for later reference. In addition, it provides students with physical evidence of their achievements and becomes a means by which they can measure improvement. John B. Caroll indicates that "materials presented visually are more easily learned than comparable materials presented aurally".[3] It can be suggested that writing contributes to a visual presentation. Another fact in verbal learning from the same source is as follows:

"The more numerous kinds of association that are made to an item, the better are learning and retention. Again this principle seems to dictate against the use of systems of language teaching that employ mainly one sensory modality, namely, hearing".[4]

Before introducing students to writing, be sure that the students are able to hear the sounds of the French and to pronounce them aloud when they see them. Also, they should have a basis in vocabulary, and be able to comprehend the grammatical structures that they will be using in writing.

B. STAGES OF WRITING

Rivers identifies five stages of writing in a systematic development of the writing skill.

1. COPYING

Students copy written models as a means to learn some of the conventions of the language and as a means of overcoming the interference of native language habits.

3. John B. Caroll, "The Contribution of Psychological Theory and Educational Research to the Teaching of Foreign Languages," in *Trends in Language Teaching*. A. Valdman, et. (New York: McGraw-Hill, 1966, p. 105).
4. Ibid., p. 105.

2. REPRODUCTION

Students reproduce in writing (without copying) work learned orally and then read.

Firstly, students reproduce material they have copied. Then, students reproduce in dictation sentences that have been memorized, read and copied.

3. RECOMBINATION

Students reproduce with minor adaptations work learned orally or read. Actual recombination should involve only known elements.

Writing at this stage requires an ability to manipulate grammatical structures and a knowledge of the intricacies of representing graphically what the student is required only to recognize in reading. Generally, students would be required to make one change at a time.

4. GUIDED WRITING

While writing at this stage is highly structured and teacher-directed, students will be given some freedom in the selection of lexical items and structural patterns within the limits of their knowledge of the language.

5. COMPOSITION

At this stage, students select vocabulary and structures to express personal meaning.

It is suggested that students concentrate on developing a simple, lucid form of expression that would be acceptable to a native speaker.

C. <u>SUGGESTED ACTIVITIES</u>

1. Ask students to copy sentences or segments of work learned orally.
   The student repeats to himself what he is writing.
2. As an aid to memorization, ask students to copy and repeat a phrase, then
   repeat the phrase several more times without reference to the script.
3. Ask students to reproduce without a copy, sentences that they have
   learned to copy.
4. Ask students to write dictations based on utterances learned orally or to
   concentrate on the spelling of difficult words through spot dictation.
5. Give spot dictations to focus on important grammatical points: tense
   endings, sounds and adjective agreements.
6. Ask students to write a learned phrase in response to a question that
   the teacher is asking or as a description of a picture he is showing.
7. Ask students to unscramble words, individual sentence or sentences
   in a dialogue or narrative and to think of the meaning being reproduced.
8. Ask students to write out structure drills, expanding, contacting
   and transforming sentences or substituting words within the limits
   of learned work.
9. Ask students to write out recombinations of sentences centering
   around a theme provided by a visual or a series of visuals. The
   theme must represent a situation for which the students have learned
   vocabulary and structures.
10. Ask students to write dictations which recombine dialogues and
    narratives learned previously.
11. Ask students to complete sentences where part of a sentence or series
    of words provides the cue establishing the structure to be used:
    replacement, expansion, substitution.
12. Ask students to answer questions on a text that they have either
    read or heard, using a previously read story as a framework.
13. Ask students to rewrite a story by changing the time, person, or
    varying the settings or personalities.
14. Ask students to write a paragraph or a story from an outline presented
    or from a list of key words.

15. Ask students to write descriptions, narratives and summaries of work read or discussed orally.

16. Ask students to write personal or business letters after learning the appropriate conventions.

V. CULTURE

A. BASIC CONSIDERATIONS

Several definitions have been advanced to describe culture. Culture may refer to a people's achievements and contributions to civilization in such fields as art, music, literature, architecture, technology, science and philosophy. Culture may also refer to the behavioural patterns or life styles of people. According to Edward Allen and Rebecca Valette, the study of behavioural patterns and life styles would focus on when and what people eat, how they make a living, the way they organize their society, the attitudes they express toward friends and members of their families, how they act in different situations, what expressions they use to show approval and disapproval, the traditions they must observe and other elements.[7] Allen and Valette present the view that the above two definitions are interrelated and linked by a set of commonly shared values and cultural themes.

As culture is a complex and dynamic phenomenon, Allen and Valette suggest that each country possesses a myriad of subcultures and that the international expansion of technology and communication creates rapid transformations in daily life patterns. For instance, it can be intimated that no one Canadian culture exists but rather that several versions of Canadian culture make up this country ranging from rural to suburban, from French to English, from blue-collar to white-collar, from teen to elderly and so on.

7. Edward David Allen and Rebecca Valette. *Classroom Techniques: Foreign Languages and English as a Second Language*, New York: Harcourt Brace Jovanovich, Inc., 1977, page 325.

In preparing cultural activities, teachers might aim at increasing awareness of the French culture; stimulating student interest in the study of the second language; developing student's ability to function in the French culture; and establishing an understanding of linguistic and cultural referents, cultural values and attitudes.[8]

One of the most important concepts that students should develop in their study of a second culture is that people respond to life's needs in a variety of ways. One way may work best for some Canadians, alternate ways may be accepted by other Canadians and other peoples may adopt different means to deal with life's needs.

Allen and Valette caution teachers to avoid generalization from too little data. To quote:

"It is essential, therefore, to discuss the way people live in big cities as well as in small country villages, the reactions of young people and those of their elders, the points of view of different ethnic groups, the attitudes of people in different socio-economic strata and in different regions."[9]

B. SIX MAJOR THEMES IN CULTURE

According to Anthony Papalia, six principal themes emerge in the study of culture:[10]

1. CONVENTIONALITIES

The assumption proposed is that no right or wrong way exists in handling conventionalities; there are only different ways.

8. Ibid., page 326.
9. Ibid., page 327.
10. Anthony Papalia. *Learner-Centered Language Teaching: Methods and Materials.* Rowley, Massachusetts: Newbury House Publishers Inc. 1976. Pages 120-122.

In dealing with conventionalities, students would be expected
to recognize and identify appropriate reactions of members of a culture
in specific social situations and to understand the concept of a way of
living.

Papalia suggests several topics for comparative analysis:[11]

1.	Greetings	11.	Vacation
2.	Introduction	12.	Holiday and celebrations
3.	Farewells	13.	Parks and playgrounds
4.	Patterns of politeness	14.	Vacation areas
5.	Eating	15.	Movies and theatres
6.	Shopping	16.	Telephoning
7.	Travelling	17.	Dating
8.	Public and professional services	18.	Attitudes toward time
9.	Sports and games	19.	Norms of discipline
10.	Hobbies		

2. ROLE OF THE FAMILY IN SOCIETY

The assumption in this theme is that traditions influence
cultural behaviour.

In the study of this theme, students would be expected to
recognize, distinguish, and interpret the basic structure of family
units, and to identify interrelationships between the family structure
and education, religion, government, and economics.

Topic of study would include:[12]

11. A. Papalia, page 120.
12. Ibid., page 121.

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a. Stability of the family.

b. Relationship of family members to each other, and to persons outside the family.

c. Participation of members of the family in the life of society.

d. Effects of the family structure on education, religion, government, and economics.

3. ROLE OF EDUCATION IN SOCIETY

The assumption proposed is that formal and informal education is a vital part of society.

Objectives in this category would be to identify and to interpret the value of education to the individual; to recognize and interpret the relationship between student and teacher; to analyze interrelationships between church, state, and education; and to recognize the role of extra-curricular activities.

Topics for comparative analysis include:[13]

a. Types of schools
b. Curricula
c. Composition of student population
d. Attitudes toward learning

e. Roles of church and state in education
f. Teacher-student relationships
g. Participation of students and teachers in student
h. Government and other school activities.

13. Ibid., page 121.

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4. ROLE OF GOVERNMENT IN SOCIETY

        The assumption proposed is that students should be aware of the existence of forms of government and their functions.

5. INFLUENCE OF GEOGRAPHY, CLIMATE, AND NATURAL RESOURCES ON THE ECONOMIC AND CULTURAL DEVELOPMENT OF THE COUNTRY

        The assumption made is that the life styles in a country or region are affected by the geography, climate and natural resources.

        In studying this theme, students would be expected to:
a. acquire specific facts about the geography, climate, etc.,
b. identify the social and economic life of a particular region,
c. analyze facts and formulate a concept of the way of life.

        Topics would include regionalism, crops, industry, work opportunities for men, women and children, and the economic levels of society.

6. ROLE OF THE ARTS AND SCIENCES AND THEIR IMPACT ON WORLD CULTURES

        The assumption proposed is that students should develop a knowledge and if possible, participate in the art, music, dance, literature, and folklore of the second language culture.

        Students would be expected to develop an understanding of architecture and art and their interrelationships with economic status and aspirations, available resources and climate and the religious feelings of members of the culture.

C. SUGGESTED ACTIVITIES

1. Create a "cultural island" in the classroom by bringing to class and decorating the room with objects that students can see, touch, smell

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and taste: advertisements, announcements, coins, tickets, perfume, candy, bread and regional and holiday specialties.

2. Use films to introduce specific concepts followed by comparison and contrast with local customs. Also, ask students to watch out for culturally significant body language: gestures, handshakes, embraces, facial expressions.

3. Arrange visits to agencies and regions in the province where French is spoken.

4. Invite resource personnel to the classroom to speak on certain themes.

5. Ask students to make a collage on cultural topics such as family and foods. Ask students to describe the collage and summarize the ideas that the pictures convey.

6. As holidays occur, give information as to how that holiday is celebrated in French-speaking regions in Canada, in France, and in other French-speaking countries.

7. Make cultural comments when introducing new vocabulary.

8. Assign reports, projects and map work. For instance, students could be asked to report on the way of life, principal occupations and staples in people's diets in various French-speaking countries.

9. Assign to students questions that require library research.

10. Ask students to look for pictures in French magazines which describe aspects of the cultures of French-speaking countries.

11. Show teacher or student-made slides which are useful teaching devices to bring an element of personal experience.

12. Present culture capsules which are small units of cultural material that present some aspect of the French way of life.

13. Demonstrate or have students demonstrate an item of French cuisine.

14. Play French songs during class changes or during unassigned time.

15. Teach certain French songs. Suggested guidelines are:

    a) Have students listen to the song.
    b) Give the text of the song to students who have had reading experience.
    c) Explain the theme and any difficult words.

d) Have the students read or repeat the song aloud.

e) Ask the students to sing the song by following the song played on the record or ask students to listen to the song again.

f) Discuss the theme and the language used in the song at an intermediate or advanced level.

g) Compare the song to songs which are often listened to by the youth in your class.

16. Demonstrate the various levels of language by the use of tapes or by reading various texts.

Celebrate Noel, Le Carnaval de Quebec and Les Temps des Sucres with your students.

Organize an exhibition of French paintings, posters, magazines or artifacts.

Ask students to select a particular area of a French-speaking country or region on which they will do research throughout the year. Some of the topics that could be included in such a research are:

Geography	Climate
Major cities	Money or currency
Industry and products	Stamps
Government	Etiquette/manners
Education	Flag and national anthem
History	Housing
National heroes	The role of the family
Arts and crafts	Religion
Sports	Regional costumes
Politics	Folklore and superstitions
Holidays and festivals	Leisure-time activities
Food and/or cuisine	Weddings and ceremonies
Transportation	Tourism/travel
Minority groups	Marketing, shopping

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LEARNING STRATEGIES

Professor Madeleine Monod

TABLE OF CONTENTS

INTRODUCTION

This section on learning strategies gives general procedural hints as they apply to the four distinct skills as well as more detailed suggestions for presenting, using and evaluating the acquisition of new material. The detailed suggestions are stated per skill and per grade level; however it should be remembered that skills are closely linked together.

Examples: Listening for comprehension may be accompanied by following the printed word in the text book or song sheet, so they are linked, as are listening and writing in certain types of exercises.

In order to keep this section as concise as possible the activities suggested at one level for one skill are not stated again at higher grade levels though they might well prove useful. Before entering into detailed suggestions the following general procedural tips may be of some use.

PROCEDURAL TIPS

1. <u>Listening</u>

1.1. Listening exercises are an important beginning step in presenting any new material, therefore they will often be very short and informal. They should precede students' attempts to produce new material orally or in writing. This is particularly important at the early stages of pronunciation exercises.

1.2. Since listening exercises are generally short and proceed at a brisk pace, it is very important that, BEFORE the student starts the exercise, he know exactly what he is looking for, and the type of response he will have to make.

Example: precise instructions if it is a multiple choice such as:
              raise your hand when you hear "u" /y/,

        identify the picture which corresponds to the sentence
           you are hearing,

        underline the key words as I dictate, this could be the
        first step towards writing sentences. Students would
        hear the sentence they are reading and underline the key
        words as they are heard.

1.3. As an aid to concentration on the listening skills have students

repeat what they hear at the early stages of the more difficult

exercises. When asking students to show they have understood

start by putting simple questions:

Example: short multiple choice with picture: C'est la rue?
                                      C'est la roue?
                                      Ce sont les rues?

        true/false exercises (not quizzes for marks)

        underlining specific sounds in exercise books.

In this way one avoids asking students to speak or write a lot

to prove their comprehension in which case they will concent-

rate on memorizing rather than on listening and developing their

concentration on the spoken language.

1.4. Identifying meaning:

Dialogues from the text may be used for audio-comprehension

material only if students listen to them from the tape first.

To begin a dialogue by reading it aloud means that you have

lost the opportunity to use this material for listening prac-

tice.

1.5. Listening for enjoyment:

Tell students a known story or fairy tale in French carefully

controlling for new vocabulary. Stories with a considerable

amount of repetition are most enjoyed (The Three Bears). New voca-
bulary may be acted out or hinted at with the aid of the black-
board drawings, transparencies, gestures, facial expressions.
Film sound tracks may be copied and listened to after the initial
showing of the film which helps students to gather the global
meaning. Short pertinent questions which do not give the answer
away may then be used thus developing comprehension in listening.
This also allows teachers and students to find out how much has
been understood.

1.6. In order that the alternatives may be of value it should be done
immediately as the student corrects his own work, thus enabling
the teacher to interrupt the alternatives several times for correc-
tion or verification.

The most common complaint of students who are asked to listen to new material
is that they cannot understand because it is "too fast"; this is largely due
to their becoming accustomed to a too slow speed of speech - a natural tendency
of the teacher in the classroom. In order to overcome this difficulty use
tapes done by speakers other than the teacher whenever possible. Accommodate
the students' complaints by reducing the amount they hear in any one instance
by stopping the tape between breath groups, thus the normal speed of language
is not changed and they become accustomed to listening to "real" language.
Students generally prefer to learn from visual (written) material rather than
from aural (spoken) material. Therefore listening skills must be deliberately
fostered. If new material is presented first in the written form and then
orally, students will be concentrating on their memory of the mother tongue
rather than developing their listening skills. Therefore take the opportunity

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to present new material orally and aurally FIRST to develop these listening skills.

Extending students' passive vocabulary:

So as to develop the student's passive vocabulary (the one he understands and does not use himself) French should be used functionally in the classroom, i.e. for instructions necessary for the normal classroom activities.

2. Speaking

2.1. So as to insure that all students have a chance to speak during each period divide them into A's and B's and have them read out loud to each other.

All the A's put the question (read the first line or sentence) to all the B's who answer the A's (read the second line or sentence). On a signal given by the teacher the roles are reversed. This should not take more than 3 to 4 minutes but should take place in each period especially during the initial stages of associating sounds and written symbols. It helps to develop a certain ability to produce French sounds fast, at normal speed.

2.2. In order to entice students to use French outside of school, encourage them to teach words and expressions they have learned to their parents, their brothers and sisters...their pets; have them prepare questions with: "Où? quand? comment?..." and other interrogative forms and start the period by asking students to put their prepared questions to their peers; thus you will be creating true communication situations (their own questions and their own answers).

2.3. Essential patterns to be acquired soon:

Very early teach to react by "moi?" which they always want to use
in English to equate "Are you asking me?"

"Moi, je sais" and "je ne sais pas, je ne comprends pas"

/mwaʃsɛ/   /mwaʃsɛpa/

This enables even the slower learner to use French during the pe-
riod and gives him/her a feeling of "speaking French".
In the same vein they should be able to say:

"Est-ce que je peux sortir?"   /eskəʃpøsɔrtir/

pour aller aux toilettes (washroom) /puraleɔtwalet/

pour aller à mon casier (locker)   /amõkazie/

pour tailler mon crayon   /tajemõcrejõ/

pour aller chercher mon livre   / ʃerʃemõlivr/

They should also be taught to say:

Oui, monsieur (madame, mademoiselle) /mɔsjø/ /madam/ /madmwazel/
Non, monsieur (madame, mademoiselle)

as it is very rude in French to say a bare "oui" or "non".

Have them learn: "s'il vous plaît, madame" when addressing you
and "merci, madame" when getting an answer, their corrected paper
or anything you are giving them; they should use "s'il te plaît"
when talking to their peers.

2.4. All classroom situations are real, so use them for communication;
the less English you and they use during the French period the
faster they will be able to react spontaneously to French sounds
and production.

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3. Writing and reading

Writing and reading should go hand in hand. At the early stages many learning games may be played: naming the letters of the alphabet, spelling bees, using rather than reciting the alphabet. It is useless to know it in order. Start with the vowel sounds which are spelled the same in French and English yet sound differently: "a, e, i, u, o" in that order. Using the A's and B's, the A's say a letter the B's must write it down, same may be done with words then with sentences.

Reading out loud in the initial stages is a good way to learn, without over memorization, complete sentences; it helps to associate the written and the spoken word, gives opportunity for immediate correction of pronunciation, rhythm, intonation. Frequent oral practice will make better readers (a skill which may be transferred to reading in English).

Silent reading will enable students to increase their passive knowledge of vocabulary using cognates and thus help them to read more interesting material.

4. Interrelationship of the four skills

It is obvious that the four skills which are so often separated when speaking of second language learning cannot really be dissociated, as an example:

4.1. Listening for understanding may, at times, be accompanied by following the printed word, on a song sheet, in the text book and then students are asked to show where there are elisions, liaisons, stresses. So they are listening, reading getting ready to read out loud and to produce a correct pattern of spoken French.

4.2. Listening and writing may be linked if students are asked to write

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down a missing word in a sentence, a paragraph (dictation).

For this type of exercise it cannot be stressed enough that it is a
very complex exercise as students must:

<u>hear correctly</u> differences between "on" and "an",

"un" and "une"

which entails a difference in gender and therefore agreement
of nouns and adjectives. This agreement may or may not be heard
and must therefore be indicated not because it is heard but
because it is reasoned.

Example: un étudiant   vs. une étudian<u>te</u> (heard)

un ami   vs. une am<u>ie</u> (not heard)

differences between "le" and "les"

"la" and "les"

which entails a difference in number which may also be heard or
not.

Example: Les (heard) garçon<u>s</u> (not heard) chant<u>ent</u> (not heard)
Except for "les" there is no difference in the sound
chain, yet it must be there through the student rea-
soning and applying the rules he has learned.

Les animaux vont à l'abreuvoir.

L' animal va à l'abreuvoir.

In the spoken chain, the liaison between "les" and "animaux" says
"plural", so does the ending of anim<u>al</u> (singular) vs. "anim<u>aux</u>"
plural, but "x" is an odd ending seeing generally the written plu-
ral ends with an "s" for nouns and adjectives. "<u>v</u>ont" vs. "va" is
also heard but students must have memorized the "on<u>t</u>" ending of

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the 3rd person plural as the "t" is generally not sounded: it is in

this case as it is followed by "à" and one may make the liaison,

however students must be familiar with this form so as not to write:

"les animaux von ta la breuvoir".

There is also a problem in hearing the succession of the two "a" in

"va à" which is often not perceived by the beginning student who

has not been helped to listen carefully to what is being said.

To conclude when using dictations teachers must be fully aware of the

complexity of the task imposed on students: at all times they are syn-

thesizing and must do so relatively fast:

a) hearing the correct sounds

b) grasping the meaning

c) establishing the correct functional relationships between words

d) applying spelling rules

e) applying correctly learned grammatical rules.

5. Evaluation

  5.1. Listening. Understanding is verified by actions requested and

     done in proper sequence, by choices on multiple choices, or of

     objects on pictures, or by one word answers.

  5.2. Speaking. Be ready to pick up and correct mistakes which make

     a difference in meaning. Beware of hearing the correct answer

     which you are expecting but is not being produced.

     Decide that from time to time the first questions which are being

     put by your students will be evaluated as will the answers which

     they get. Forewarn students that this is liable to happen any

     day. Your own questions on previous units can serve the purpose

too.

5.3. Writing. Frequent quizzes are the most effective and should be used as often as possible. They should be extremely short and corrected immediately by the student himself. Pick them up once or twice a week and collect 5 marks at random until you have marks for every one. By the repeated use of quizzes you can ensure the memorization of verbs, gender of nouns, agreements.

5.4. Culture. Culture is tied to the language taught and should be shown as such. Ask kids about their own observations, compare their opinions about means, family life, publicity in French and English magazines, differences in TV station programs.

When using pictures to teach concrete words try to use pictures typical of Québec or France.

To conclude these procedural tips it should be remembered that all students do not learn in the same way, so different learning styles, different learning strategies should be used.

1. Listening being essential to communicate, present new material orally (tape preferable to teacher), get the students to pick out all they can, try to awaken their imagination by questions rather than giving (feeding) them the answers.

2. Write new words on board CLEARLY (accents included).

3. Focus students' attention on new concepts, lead them to discover whenever possible.

4. Give the rule in French with simple words,

    by clear diagrams explained as you present them,

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by showing how the same concept is expressed in English.

5. Give plenty of oral and written exercises, the latter to be
done at home so that students will have to "think" French or
about French out of school.

6. Be ready for questions. Some things cannot be explained so
do not try, show that English has the same peculiar traits
which cannot be explained either.

Example: "I am, you are, he is" is no easier than its French
counterpart.

Putting an "s" as an ending for the 3rd person singu-
lar is no more logical than putting it on the second
one!

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Identifying rhythm, stress.		
Teacher shows the difference between the equality of French syllables and syncopated ones in English.	Students listen and clap their hands on each syllable first of English words, then of their French counterparts. Example: condition vs. condition restaurant vs. restaurant apartment vs. appartement	Play a game the ones who make mistakes stop clapping.
Teacher shows that stress in French is always on the last syllable of: a word, a breath group, a sentence.	As students listen they beat the rhythm and clap louder on the last syllable heard.	Get them to take a step on each syllable and to jump hard on the last one.
Teacher familiarizes student with the elision of "e" /ə/ as in: "un appartement" /œ̃ na part mã/	Students listen and follow the text being read, they stroke out the elided "e" as they listen to the spoken chain. Example: Je né le régardé pas. Jé la régardé.	
	Students continue listening and without the model they anticipate the elisions, not only of the "e".	(same as above)
2. Identifying intonation.		
Teacher uses two types of intonation: descendent for affirmative ascendent for interrogative	Students listen. Accompanying descending intonation either by a movement of the head falling forwards or by a gesture of the arm and hand progressively falling. Ascending intonation is accompanied by a rising movement of the head or a gesture of the arm and hand progressively rising.	In order to evaluate this skill do the same things as in skill using but tell the students you are marking them.

SKILL GETTING	SKILL USING	SKILL EVALUATING
3. <u>Identifying sounds</u>. Teacher familiarizes students with the new sound system by having them listen to tapes, records or his/her own voice.	Students listen and do what they are told to in English. Contrast two sounds in isolation such as: /y/ vs. /i/ /y/vs. /u/, /a/vs/e/ and ask students to show one finger if it is one sound or two if it is the other. Write the equivalent forms of those sounds and ask them to point at the one they are hearing (one way of getting to writing by equating sound perceived and letters which are used in French to represent them). Contrast two words and ask students to show the corresponding object or picture.	
Accustoming students to detect verb forms	Students listen to sentences such as: Example: il a mal il est mal (making gestures, holding one's head, ears, mouth to indicate pain; having two arms in one sleeve, standing on one leg, touching one's feet for a long time).	

	Using flash cards have them put the actions corresponding to "avoir" under the verb written in the infinitive on the blackboard, do the same thing with the verbal forms corresponding to "être"
	Example:
	<u>avoir</u> (h<u>a</u>ve) <u>être</u>
	tu as 13 ans je suis jeune
	il a froid je suis gelé
	ils ont peur il est effrayé
		Placing the expression which is heard under the correct verb shows the listening is correct and even understanding.
		Insist on stressing the difference between:
		Example: ils ont/ ils <u>s</u>ont
		        il a/a// il est/ɛ/
		        j'ai/ʒe/je suis/ʒə

SKILL GETTING	SKILL USING	SKILL EVALUATING
	Ask students to say how many times they hear /i/ in: "J'habite ici."	Have students listen to three words, two of which are similar and ask them to write down either the number of the one which sounds different or the numbers of the ones which are similar.
4. Identifying meaning.	Students react to words in isolation.	
T. having presented and explained a set of lexical terms checks to find out whether meaning and word are in fact linked in the recognition phase.	Take two flash cards representing a cat and a dog.	chat sa chat
	T. un chien? S. Oui! or Non!	1 2 3

	T. un chien? S. wou, wou!
	              S. Non, miaou!
		Answer is either: 2
		                  or : 1 & 3

	S. react to short questions in function of the picture shown (object or cartoon).	Have a large picture with pictures representing the words learned; number each of the concrete words which are going to be heard. Ask students to number the answers to be given from 1 to 10. Call the names, not necessarily all those in the picture and ask students to write the number of the corresponding "thing" next to the number of the question.
	T."Montre-moi..." S. picks the right thing, animal or person in a picture with various "things". on the flanel board or in the classroom.	
	S. taking up the role of the T. elicits gestures by repeating questions previously heard (first step between listening and speaking).	
	Play very short dialogues with a punch line, if they laugh they have understood.	
	"Où est le crayon? Sous le nez du professeur."	
The teacher uses gestures, facial expressions to contextualize meaning.	Student identifies gestures which are similar in French and English cultures and uses his recognition thereof to help him grasp meaning.	
	Example: C'est un chien? Intonation plus the inclination of the head to one side as well as the pointing at the picture means: "I am asking you a question on this."	

SKILL GETTING	SKILL USING	SKILL EVALUATING

	"Qu'est-ce que c'est?" Accompanied by a gesture pointing at something indicates one awaits an answer with a noun corresponding to the part of the picture shown
	
	Nodding implies agreement.
	
	Shaking one's head from left to right indicates "no"
	
	Using one's forefinger to show someone means: "you" heard as "toi" when addressing the person shown and "lui, elle" when showing someone about whom one is talking.
	
	Example:
	"Toi, écoute!"
	Pointing at John with one hand and at one's ear with the other transmits the meaning in a non-verbal way.
		"Lui, qu'est-ce qu'il fait?" Pointing at John and putting the question to Mary, opening one's eyes, raising eyebrows and holding one's hand open reveals the person about whom one is talking, the fact that one wishes to find out what he is doing.
		
		John shows his understanding by listening.
		
		Use verbs such as: sauter,
		                  écrire,
		                  lire,
		                  ouvrir,
		actions following the orders evidence clear understanding.

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Reviewing the intonation, rhythm and stress patterns.	Using a tape have students say how many syllables they hear, how many of them are stressed, how many "on", "an" ... they hear. Have them note the difference between: Example: Je ne sais pas, <u>moi</u>. and <u>Moi</u>, je ne sais pas. Une belle en<u>fant</u>. Quelle <u>belle</u> enfant! Ask students to identify the main differences between French and English by guiding their aural observations: Example: In a text which is not totally comprehensible to them encourage them to differentiate between French and English vowels. Intonation is very similar, but rhythm is not. Example: Je vais à la pharmacie (Students beat equal beats on each syllable) I'm going to the pharmacy (Students beat a syncopated corresponding to the unequal syllables and the stress) Use tapes of weather forecast to compare different accents of radio reporters.	French vowels are crisper "vous" vs. "view" "lit" vs. "Lee" "rose" vs. "Rose"

SKILL GETTING	SKILL USING	SKILL EVALUATING

2. Identifying new lexical terms in a sentence.	When listening to a sentence the unknown word is isolated understood from context:
	a) through the picture accompanying the heard sentence,
	b) through the mimicry done by the teacher.
	c) through the textual context.
	
	Le chat est sur le toit.
	(T. indicates "le toit" on picture, shows another roof on another picture and asks "C'est le toit?"
	
	T. pointing her hands above her head pretends it is "un toit", draws it on the black board, gets under the table which is "La maison".
	
	Le chat tombe du toit.
	Picture showing the cat falling from the roof,
	
	T. pretends to fall.
		After listening the S. can choose one of three pictures corresponding to the sentence he has heard.
		
		Pictures showing a boy,
		             2 boys,
		             3 boy & girl
		             a girl
		S. hears: /il parle/ and indicates the number or numbers corresponding to the picture corresponding to the sentence heard.

3. Identifying new structures in function of number and gender:
action: present or future role and place of object pronoun.
	Je donne la balle à Marie.
	Je donne le ballon à Jean.
	
	Si je dis: je <u>la</u> donne à
	           Pierre.
	Qu'est-ce que je lui donne?
	
	By answering "la balle" or showing it on a flash card or the object itself, S. shows he has heard the difference between "le" & "la"
	
	Je vais à la pharmacie.
	Elle va à la pharmacie.
	Contrasted to:
	Je vais aller à la pharmacie.
	Elle va aller à la pharmacie.
	
	T. asks: "Qui va à la pharmacie maintenant?"
	      (tout à l'heure?)
		Ask students to show by choosing one of 3 pictures that he hears the difference between "le" and "la" articles (Fem. or Masc.) and pronouns.
		
		Drawing could adopt a graphic code whereby the pronoun is represented by a silhouette rather than by the representation of a person, animal or thing.

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SKILL GETTING	SKILL USING	SKILL EVALUATING
	S. answers either by pointing to person or by giving name. S. having become familiar with Q. and A. corresponding to gathering data on someone is asked to interview one of his peers, thereby using the language learned. To show that he has understood the answers he then presents the "real" peer of the character depicted by this peer. This may become a charade.	S. hears the description of someone and guesses who he is. It could be a political figure present or past, a character from the textbook, invented by the class (la mascotte). It could just be drawn as the details are heard.

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SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Identifying structures and lexical items. In real life. In real school life	If an exchange with pen pals has been established they also could exchange cassettes which would make spoken French more exciting. Students are asked to follow directions to find an object in class, a place on a map, a series of words in a text, a book at the library. (could be used in speaking by reporting the sequence of actions necessary to find "it") S. are given a series of questions (orally so short, in written form) which they shall be able to answer after listening to a short description, dialogue or story. Students listen to a short newscast - weather, sports - lifted from the regular radio or TV station. Ask them to pick out as many words as they can and to try to isolate the ones they do not understand.	This may be used to evaluate understanding. Students could also be asked to summarize what they have just heard.

2. Identifying structures which imply time.	Students listen to sentences with different verbal forms giving evidence of their understanding of: "now, before after" by supplying the proper adverbs or time expressions.
	Example:
	<u>Teacher</u> <u>Student</u>
	                    (maintenant
	il mange (toujours
	                    (souvent
	_ _ _ _ _ _ _ _ _ _ _ _ _ _
	                    (demain
	il va manger (ce soir
	                    (dans un moment
	_ _ _ _ _ _ _ _ _ _ _ _ _ _
	                    (hier
	il a mangé (avant hier
	                    (ce matin	

SKILL GETTING	SKILL USING	SKILL EVALUATING
	The same should be done with object pronouns. Example: Il l'a apporté (hier) Il va l'apporter (demain) Il l'apporte (aujourd'hui)	
Associating the heard sentences with the written language.	Dictation on known and pre-pared material slightly re-organized so as to avoid straight memorization and to develop precise hearing.	Verifies aural understanding through writing. (see the note under "procedural hints" p. 7 & 8).

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Acquiring proper rhythm & intonation.		
1.1. Imitation.	Pronounces syllables equally when imitating short utterances.	
	1.1.1. Uses the affirmative descending intonation. Example: J'aime mon chien.	
	1.1.2. Uses the interrogative rising intonation. Example: Tu viens au cinéma?	
1.2. Differenciation.	1.2.1. Answers questions. Example: T - Il regarde la table? S - Oui, il regarde la table.	Evaluation of the performance of the student's ability to recognize and produce a question or an answer is shown by his production.
	1.2.2. Puts questions. Example: S^1 - Il voit la table? S^2 - Oui, il voit la table.	
2. Using equal syllables.		
2.1. Imitation	2.1. Claps in hands as he repeats.	
	2.2. For long sentences counts the number of syllables by beating on each one. Example: Jean voit la balle. 1 2 3 4	
	2.3. Also a step on each syllable.	

SKILL GETTING	SKILL USING	SKILL EVALUATING
2.2. Identification and reproduction of cognates.	2.2. Using cognates, practice equal beat and production of French sounds. Choose frequently used words in English: Examples: English French restaurant restaurant construction construction addition addition division division liberty liberté envy envie Teacher will especially watch the ending of the words in which sound '/ɔ n/ in English, and /s/ in French, as well as the nasals - vowels in French consonants in English.	

3. Using stress on the last syllable of a word,
         a phrase,
         a sentence.
	Imitation:
	Example:
	C'est un chat?
	
	Guided speech Student answers question:
	Example:
	Oui, c'est un chat.
		Guided statements may be produced if teacher starts a sentence and the student finishes it.
		Example: Monsieur Smith est le directeur de...
		
		Mon école est plus petite que ...
		
		Stress is successfully used when the influence of English is least apparent.

4. Acquiring concrete vocabulary by naming objects or people.	Using questions. The teacher then the student puts questions to elicit correct use of nouns presented. Example: Qu'est-ce que c'est? Qui est-ce? Où est...? Answers prompted by : realia, flashcards, slides, transparencies.	Sollicit oral answer to oral questions. Ask students to name as many things as they can.

SKILL GETTING	SKILL USING	SKILL EVALUATING
5. Acquiring basic affirmative structures	Structures can be generalized by using flash cards. Example: Person + verb + Complement of place a ? indicates a question a X indicates negation 5.1. Teacher puts questions to be answered in the affirmative by a complete sentence: Example: T - Qu'est-ce que c'est? S - Ce sont des moutons. T - Est-ce que ce sont des moutons? S - Oui, ce sont des moutons. T - Montre-moi un chien. S - Voilà un chien.	Correct use of the elements of the sentence, including correct intonation, rhythm and pronunciation.
6. Acquiring basic interrogative structures. Use flashcards to indicate the sentence; superimpose a question mark over one part of the sentence to indicate the focus of the question.	"?" at end of sentence demands a question starting by: "Est-ce que..." "?" over the subject demands QUI, QUI EST-CE QUI? "?" over verb demands: Qu'est-ce que (subject) FAIT? "?" over object demands: Qu'est-ce que subject verb. "?" over complement of place demands: Où est-ce que subject verb. "?" over complement of time demands: Quand est-ce que S V A quelle heure S V	Students are asked at first to answer the questions in function of the interrogative form used, accompanied by the "?" placed over the part of the sentence being questioned. Then answers are given without being accompanied by the "?". When the answers have been mastered, students are asked to put the questions according to the place of the "?". Finally students put the questions they want and can be evaluated on the questions as well as on the answers they give.

SKILL GETTING	SKILL USING	SKILL EVALUATING
7. Using gestures correctly.	Student points at object when using "Voilà..." Points at addressed person when saying: "Pierre, montre-moi..." Points at himself when saying: "Moi?" or "moi!" Prepares short skits using acquired vocabulary and sentence patterns acquired previously. Teacher may give cues, specific words or structure to be used in skit. Very short skits can be prepared with the aim of reaching a punch line: Example: .... Quelle horreur! Mon chat tombe du toit! .... "Comme c'est drôle, le professeur mange son crayon!"	Verified when gestures are used spontaneously when student is speaking. Using file cards with questions reads them outloud and answers them, Using file cards with answers makes up the question and puts it to another student. Using file cards with commands he executes them and then using gestures he gives the order to his peer(s).

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Acquiring new structures.	Students are asked to practice lab drills at home by covering the answers and responding to the cue. HOWEVER it is essential that this material be presented, explained and read outloud in class <u>prior</u> to home practice in order to maintain reasonable rhythm, intonation and pronunciation.	
2. Expanding the sentence, using adjectives, prepositions and adverbs.	2 teams, each must repeat the sentence they have just heard and expand it by one element: Example: Paul parle. Paul parle à Catherine. Paul, le frère de Catherine parle à sa soeur. Aujourd'hui Paul, le frère de Catherine parle à sa soeur Aujourd'hui, Paul le gentil frère de Catherine parle à sa gentille soeur. . . . . Ask students to produce their own sentence which must contain certain elements and must not be a repetition of anyone else's sentence. Example: Containing avoir affirmative and negative: J'ai des amis, mais je n'ai pas d'argent. Containing pouvoir, vouloir, devoir: Je veux regarder la TV mais je ne peux pas parce que je dois travailler	

SKILL GETTING	SKILL USING	SKILL EVALUATING
3. Creating dialogues.	When students are asked to create their own dialogues it requires considerable talent as well as ability in the second language. The creative element may be reduced by giving them key words around which to build the dialogue, but the threat of the second language is thereby diminished creating a better attitude. Example: A - ....passé....à Montréal? B - Oui,..... A - Avec qui.....? B - Avec .... A - Qu'est-ce que....vu? B - ....vieille ville.	By judging this type of almost free expression one can mark for: fluency, correct intonation and rhythm, correct pronunciation and command of patterns learned and assimilated.
4. Using true situations which foster true communication.	Ask permission to go to the washroom, to sharpen one's pencil. Tell someone who does not know how to get to the: general office, the nurse's room, to the general post office, the municipal library, the city hall, a specific church. Situate building with relation to each other. Use cardinal points when talking about the French communities in Alberta. Express in kilometers distances between the capital and where one lives, where other members of the family live, where one used to live.	

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Ask students to express their own ideas after having mastered the new structures.	Ask S. to create their own dialogues as a follow-up of one started by T. get them to work by pairs. S. will prepare at home one or two sentences which correspond to what they did that morning, to what they hope to do after school. Encourage S. to come with sentences which describe something that happened to them (agreeable, disagreeable, or funny). Give each student a file card (numbered) with a question or a command. When class routine lags give a number and student reads out what is on his card. Give students the Q. of a dialogue and let him give the answers he wants to. Then get students to do this by pairs.	Put questions to students and evaluate their answers 1 - as to their understanding of the question. 2 - as appropriateness of A. 3 - as correct intonation, rhythm and pronunciation. 4 - as correct grammar. S. is asked to present a dialogue he has created with a peer. S. presents a short report on some cultural topic or on something which really interests him.

SKILL GETTING	SKILL USING	SKILL EVALUATING
Using speech almost freely to express daily acts and/or reactions to the world out there (family, community, school, sports in and out of school, news read or heard).	S. pretends he wants to go and visit a cousin who lives on the farm - in town - in Canada - in the States - in France He prepares the questions to which he will need some answers before he can leave. Eventually goes to (Prestige) French travel agency in Edmonton and reports to his group or class. S. asks one of his peers five things that he really likes doing and reports them to the class. S. finds out what a peer will be doing during the coming week end.	Students answer Q. in full sentences showing their emotions and reacting authentically: "Tu aimes les escargots?" "Pouah, non je les déteste!" Affective reactions are bound to entice gestures & facial mimicry.

SKILL GETTING	SKILL USING	SKILL EVALUATING

1. Developing a feeling for the relationships between sounds and written symbols
 	
  1.1. Grasping and memorizing the sounds which correspond to the letters of the French alphabet.
	1.1. Write the vowels in dis-order on the blackboard and get two teams to say them correctly.
	Example:
	"e" / ə/ not "ee"
	"o" / o/ not "ow"
	"i" / i/ not "I"
	
	1.2. Get the members of the two teams to read the nonsense syllable on the board, as fast as possible:
	Example: pa,pe,pi,po,pu,
	       ta,te,ti,to,tu,
	       ca,co,cu.
	
	       tra, tro, tri, tru,
	       tran, tron, trin,trun
	
	1.3. When a verb has been thoroughly practised orally write it down on the board having the students spell it out in French letters.
	
	1.4. Students read out loud sentences which they have heard and said.They endeavour to maintain the correct intonation, rhythm and pronunciation developed in the spoken language.
	
	1.5. Students read silently and stroke out elided "e", unpronounced letters join letters which make up one sound.
	Example:
	Le chocolat de Madeleine est fameusement bon.
		
		Verification of correct into-nation, rhythm and pronuncia-tion may be done every day and students marked for the quality of their reading.

SKILL GETTING	SKILL USING	SKILL EVALUATING
	Students read silently a short passage containing words and structures which have been learned but are slightly rearranged. After a dialogue on time telling the teacher could hand out about two lines on the time at which the Grey Hound reaches their town when it comes from X. A short news item on weather could be read and reported upon. - Use flash cards with short sentences to be acted out or questions to be answered. - Using a transparency get a student or a group of students to find verb endings, sounds not found in English, letters which combine to yield nasal vowel sounds... - Using newspapers clippings get students to find some information. - Having read a story ask students to give a title.	Put short questions to be answered by "oui" or "non" on a very short paragraph indicating at what time the train will leave for the mountain.

SKILL GETTING	SKILL USING	SKILL EVALUATING
Acquiring the ability to make sense out of unpresented material.	T. prepares short stories related to learned material in program. S. read silently answer concise questions on text in writing or orally. S. paraphrase a short paragraph by changing the pronoun, by changing the tense, by adding adjectives or retrieving them. On a transparency show the first lines of a dialogue, of a paragraph and ask students to complete it. Ask students to read a short paragraph and to write down the three main ideas. Give students a series of 6 to eight cartoon frames and ask them to supply the missing sentences. Students underline unknown words, phrases and guess at synonyms or paraphrases.	The same type of things may be done for the sake of evaluation. Marks are allotted if true synonym is given or if a plausible substitute is given, i.e. the same part of speech.

SKILL GETTING	SKILL USING	SKILL EVALUATING
Acquiring the ability to use for themselves information read outside of the program.	S. are given short weather reports, sports and political news. Each group having been assigned the same text will report on it then answer questions put by members of other groups. Ask students to read a story without an ending then try to have them cooperate orally to completing it. Hand out a newspaper in French and then ask students to find out some information 1 - about jobs 2 - places to shop in French 3 - repair shops for cars, radio or TV sets. Ask students to summarize a paragraph or a very short story. At the beginning give key words.	Much the same thing could be assigned as home work checked in class. On test main ideas could be underlined in reading text.

SKILL GETTING	SKILL USING	SKILL EVALUATING
1.T. makes sure that the sounds are properly heard and that the students have become conscious of the existing difference between the way English uses the same letters as French to represent other sounds.	T. gets S. to write down isolated letters and other S. to pronounce them out loud. Students combine vowels (ou) vowels and consonants (on) and get their peers to produce them orally. (Team game) Students copy what is on a transparency spelling the words out loud and reading the sentence when it is completed. Students can copy cartoon dialogues. Dictate whole sentences but students only have to write down the missing words: Mon ami habite 1. L_ belle maison blanche? Oui. _' ____ le chien de Jean. Students can unscramble words or do crossword puzzles. Have students write their own dialogues, news, commercials, rimes.	Dictate short sentences where only holes have to be filled in. Une modified approach to dictation: dictate, have students repeat, then write then read. Give marks for creative production and also marks for correction. Double correction is highly effective and encouraging.

SKILL GETTING	SKILL USING	SKILL EVALUATING
Developing the ability to write what one wants.	S. are asked to recombine what they have learned to say or what they have read.	Use the same type of Q. and situations for evaluation.
	Write a paragraph in another person, as if it were the S. speaking. Putting all the parts of speech in the plural when it makes sense, or in the singular if the text is in the plural. Have them do only one change at a time when starting this.	
	Students prepare short reports by answering questions, by the by they start writing their own.	
	Students write down the answer to a question heard.	
	Spot dictations are given to develop the correct spelling of grammatical points (agreements and verb endings).	
	Students are asked to unscramble short sentences.	
	Ask S. to complete sentences in which parts of words, whole words, or parts of sentences are omitted.	
	Students are asked to change one element in a sentence and make all necessary changes.	
	Example: Maman voit son journal. Paul et Alice voient leurs journaux.	

SKILL GETTING	SKILL USING	SKILL EVALUATING
Acquiring the ability to write without being guided through each step: towards authentic personal expression.	S. is asked to create the different sentences composing a dialogue expressed by a series of cartoons. S. is asked to relate what he is doing this year outside of school. S. writes about what he will be doing during the evening, the week end, the holidays. S. is helped to find a pen pal in Québec and writes true letters to him. S. is encouraged to play with the written language trying out rimes, noise poems or meaningful ones. S. writes short reports on the topics of his choice such as: Le Père Lacombe in Alberta. Wilfrid Laurier and Confederation. Trudeau's hobbies...	The most difficult skill to assess. Mark for ideas Number of verbs other than "être" and "avoir". Number of adjectives, Number of adverbs, Correct syntax, Deduct mistakes.

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Using gestures for greetings.	Through the use of puppets – preferably done by the students – encourage them to use the necessary gestures for greetings: a nod from the S. to the T. a handshake between peers when saying "Bonjour". a nod from the S. to the T. a wave of the hand to peers when taking leave. waving ones head from left to right when saying: "Comme ci comme ça" or a wave of the hand.	This can only be evaluated when students feel "free" as in role playing or in devising dialogues for puppets.
2. Using stress on "très bien"	Get the puppets to exagerate this stress.	
3. Using "tu" between peers and "vous" with the teacher	When addressing the teacher always say: "Bonjour, Madame" (Monsieur, Mademoiselle), as well as "Oui, Monsieur." (Madame or Mademoiselle)	
4. Learning the parts of clothing.	Obtain French magazines or a French catalogue from a Department store in Québec and ask students to make up their wardrobe. This may be done through collage by groups and presented to the class. Girls' fashion Boys' fashion Sports gear for all	Reports presented orally or in written form. Dialogues showing the differences between the two languages.
5. Learning about French speaking localities in Alberta, and institutions or groups or Radio and TV using French	Students could draw a map of Alberta with French names with names where French is spoken. Students are asked to find the French Radio station give its name CHFA – Radio Canada (different pronunciation from the English one)	

SKILL GETTING	SKILL USING	SKILL EVALUATING
	Students are asked to say which commercial they saw on TV after naming the French peaking channel CBXFT Students could be encouraged to make their own commercial and present it to the class in French without naming the product which sould be guessed by the class.	

SKILL GETTING	SKILL USING	SKILL EVALUATING
1. Becoming aware of similarities and differences in values.	S. are introduced to the important role played by the family in Québec. The important role played by the father and by religion. Give them French magazines such as Vidéo Press and let them find the answers to some of the teacher's Q. S. Become aware that children in French speaking families are requested to be polite: not speak when adults are speaking, help their mother and father with the chores. The importance of education considered as a privilege the support given children for their school work. TV always working in many families in Québec but not always watched. Why the "cabane à sucre"? Imagine one "partie de sucre in class.	Showing S. parallel scenes taken from French and English magazines ask S. to try to find out which are which. Do the same with commercials. Do the same with two menus both written in English. (the composition of each could represent the cultural differences and similarities between Alberta and Québec).

SKILL GETTING	SKILL USING	SKILL EVALUATING
Becoming more familiar with French culture and Québec similarities.	S. are requested to find information in the local newspaper about Québec or France. Clippings are brought to class and discussed as the occasion arises. S. are shown magazines and asked to answer questions about what seems important in those periodicals, how this differs or is similar to important topics in the English media. S. are encouraged to watch a given program on TV. This is then discussed in class. This listening combined to detecting cultural traits is a good exercise to discover one's own characteristics. S. listen to contemporary songs and discover the main differences between French and English songs. S. are shown some contemporary French art and asked to react to it globally. S. are introduced to the holidays in Québec and France and shown how most of them are of religious origin. Have students listen to music on several occasions until music is familiar, only then ask whether they recognize some vocabulary. Help them to understand the song, it must be an enjoyable experience, not work.	

A GUIDE TO EVALUATION IN THE FRENCH PROGRAM

(preliminary edition)

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TESTING, GRADING AND REPORTING

A GUIDE TO EVALUATION IN THE FRENCH PROGRAM

Introduction

The following statements are all suspect from a pedagogical point of view. In the pages which follow, each point will be discussed to a greater or lesser degree. You might like to read them through as a form of pre-test. In case you question any of the statements, the author has heard every one of them at one time or another, perhaps not in those exact words.

1. "I only test my kids' oral production once a year at the end of the term. It just takes too long to do."

2. "A dictée is really a good test of their listening ability. The only thing that I don't understand is why only the best ones get good marks."

3. "The principal said that I should use the test that M. Letourneau made up last year. He said that it didn't matter if we changed the texts in the meantime.

4. "I don't understand it. John got such a good mark on his audio discrimination test and in his oral test, but when he has to talk to people outside he just doesn't seem to understand what they are saying."

5. "Miss Jones says that you should repeat the questions several times. They get better marks."

6. "It's so hard to test culture. My teacher had us mark all the rivers of France on a map and match the titles of books with their authors. I just don't bother."

7. "You don't suppose that I should have our tape recorder fixed do you, before we have the listening comprehension test? Miss Jones next door doesn't even bother to use one. She reads all the statements to her class. Maybe that's why her kids get better marks."

8. "I asked the principal to move us to another room for the aural test because the workmen are redoing the wall next door, but he says that it doesn't matter because the other classes are doing their test in the gym while the grade sevens write math, so it will even out."

9. "Miss Jones. I hear that you are letting your students take your unit tests until they get a good mark on them. How am I going to be able to tell the parents where their child stands in the class if you do that?"

10. "It will be easy to mark the tapes that the students make because the student's tape recorder will copy both the question and the student's answer."

11. "It was embarrassing when Johnny's mother came to the school. I was waiting until November to give my tests. She said that he had done really well on the test in Science, and why wasn't he doing as well in French."

12. "I heard all about a new type of communication test at the teachers' in-service last week, and I'm going to try it on the exam tomorrow."

13. "Do you know what those wretched children wanted? They wanted the instructions written in English. I asked them what language they thought we were studying."

14. "I always make up a totally new exam every time. That way they can't get any help from their older brothers and sisters."

15. "They just did terribly on that last test. Not a single one of them could conjugate 'être'. Well, we'll just have to go on anyway."

16. "Am I ever glad to be finished marking those exams. It's a good thing that I don't ever have to look at them again."

EVALUATION AND TESTING

Introduction

In this discussion, 'testing' will be used to refer to the process of determining how well the student has mastered the content of the program. 'Evaluation', on the other hand, will be used to describe the end result: an assessment of the effectiveness of the teacher and of the French program itself.

Purposes of testing

1. To provide input into the evaluation.

2. Diagnosis of individual or group weaknesses, deficiencies, or errors in understanding.

3. Review of materials already learned.

4. Selection, grouping, and placement of students.

5. Determining whether or not students are ready to proceed to the next level of work.

6. Practice in taking tests.

7. Motivation or incentive for increased effort on the part of the student.

The Teaching For Mastery Model

In planning an effective instructional sequence, the following model should be kept in mind.

State goals → Teach → Test → Determine weaknesses in learning → Re-teach → Re-test

The test must reflect the goals and should be prepared at the same time as the goals.

Continue to next unit if student is ready.
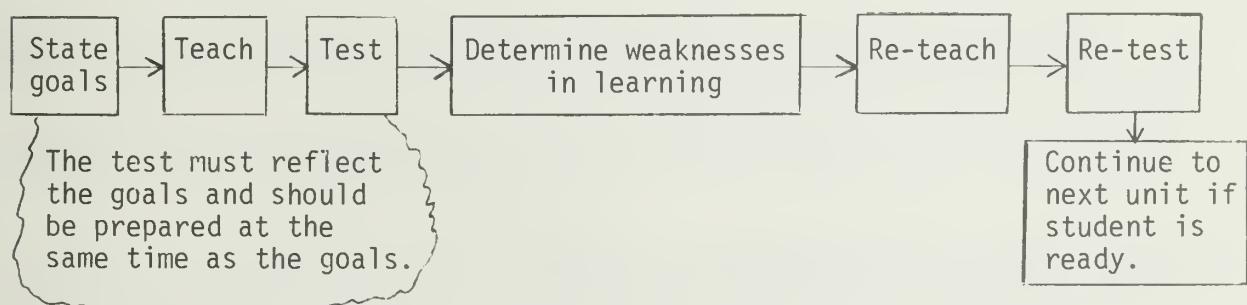
TYPES OF TESTS

Modern language tests commonly are divided into aptitude tests, progress tests, achievement or proficiency tests, and tests of cultural attitude and awareness.

Aptitude Tests

Aptitude tests attempt to give an indication of how successful a student will be in learning a second language. Used alone they may give a faulty indication, since they do not measure student attitude to learning a second language, but rather the extent to which he possesses the skills which are felt to be necessary. This problem may be overcome to some extent by taking into account as well student progress in subjects such as English, Science, Mathematics, and Social Studies. Aptitude tests have little application in most language programs in Alberta except in those cases when it may become necessary to select a certain number of students for a specific language program, or when it is desired to match experimental and control students for research purposes.

Progress Tests

Progress tests are usually based on a specific text or program and are usually given either at the end of a unit or at the end of a term. While they are most frequently teacher-made, publishers are beginning to include them as one component of their French programs. It is this type of test with which we are most concerned in the present discussion.

Achievement or Proficiency Tests

Achievement or proficiency tests are not based on any specific French program, although they may take the content of several programs into account. Achievement tests look to the past history of the student, and attempt to determine where he stands in relation to other students who have followed different programs. The tests which have been and are being developed by Alberta Education in the field of French are examples of such tests.

Proficiency tests, on the other hand, look to the future. These tests are often used as placement tests to determine the level at which a student should be placed when he moves to a new school, or they may be used as an indicator of the student's ability to carry out certain types of tasks in job situations which require the use of the language which he has studied.

Tests of Cultural Awareness and Attitude

If we accept that the student with an integrative motivation toward the people whose language he is learning will learn the language more effectively, then we need to have some idea of the strength of this motivation. More important, it is helpful to be able to measure the extent to which this attitude is changing as a result both of the French program and of other factors. This is the role of tests of cultural attitude and awareness.

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IMPORTANT FACTORS IN PREPARING OR SELECTING TEST INSTRUMENTS

For the following discussion to be meaningful an explanation of certain terms pertaining to test instruments and their use may be necessary. Many of these terms may be considered as pairs.

Validity and Reliability

A test item or instrument is said to be valid if it measures what it is supposed to measure. To take an example, a gallon jug would not be a valid instrument for measuring wheat, while a bushel measure would be, even though the two instruments appear similar.

A test item or instrument is said to be reliable if it will produce essentially the same results every time it is used, assuming that no further learning has taken place and that there has been no forgetting. To use the examples just given, in their respective fields, both the gallon jug and the bushel measure should measure a gallon or a bushel accurately time after time.

Global and Discrete Point Test Items

A test item may be global in nature when it measures a combination of several very specific skills. For example, when the student is asked to respond to the question, "Quelle heure est-il?" with a complete sentence answer, we are assessing his aural comprehension, his ability to tell time, his ability to count in the second language, and his grasp of the sentence structures involved. Depending on our grading system we may also choose to evaluate the quality of his pronunciation.

A discrete point test item focuses on a single aspect of the language system. For example, we may ask the student to read aloud the sentence "Il y a une plume brune dans la rue." and in grading the response we would focus only on the student's pronunciation of the Phoneme (y) as 'une'. Errors in other aspects of his pronunciation would be ignored, at least for the moment.

Mixed Skill and Single Skill Test Items

One of the more popular test items is one in which the student hears a statement or is asked a question, and then is asked to look at his answer book to find the printed statement which is the best response. The test is considered to be a test of aural comprehension, but because the student has to read the possible alternatives, the test is actually one demanding two skills, listening and reading, as a result of which it is classed as a mixed skill test. If the student is unable to read, he would be unable to pass the test even though his aural comprehension were faultless.

A single skill test item attempts to require only one skill on the part of the student. In a test of phonemic discrimination, i.e., the ability to tell whether or not two words which the student hears said aloud are the same word repeated twice or two totally different words, the student is being asked to deal only with one skill at a time. This type of skill-testing approach is more appropriate in the early stages of a French program or for use in diagnostic situations.

Linguistic Competence and Linguistic Performance

Linguistic competence is the ability of the student to demonstrate understanding of specific language skills. Linguistic performance takes place when the student combines these skills in a communication situation. In the example "Quelle heure est-il?", the student's ability to use the appropriate intonation in asking the question is an example of linguistic competence. The fact that he can use the question to derive information in the appropriate situation is an example of linguistic performance.

Normative and Criterion-Referenced Tests

Norm-referenced tests assume that the students' results can be distributed in some fashion so that in large numbers their results will follow a normal statistical curve. In the case of standardized tests, these norms will be available in the manual that accompanies the test. In the case of teacher-made tests, the teacher will have to work out the distribution of letter grades. The purpose of such tests is to determine where the students stand in relation to each other on the basis of their work. Such tests are usually administered on a once a term, or once a year basis usually for the purpose of reporting. Students are then allowed to continue, even if their marks are occasionally quite low.

Criterion-referenced tests, on the other hand, are tests in which the student must attain a specific level before being allowed to continue. A driving test is an example of such an examination. In the ideal situation, the student works with the material until he can pass the criterion. As a result, failure at the upper levels is rarer, and motivation is higher. Criterion-referenced tests may be administered whenever the student feels that he is ready.

There is another major difference in the test items themselves. In the norm-referenced tests, items which everyone gets correct or which everyone gets wrong are eliminated. Desirable items are those which a few, some, or a great many, but not all of the students get right. It is this factor which allows students to be distributed along a continuum. In the criterion-referenced test on the other hand items which everyone gets wrong are eliminated, since they reflect failure of the test to match the program goals. Desirable items are those which match program goals. It is also important that all program goals be tested in some form or other, because the purpose of the test is not reporting or feedback, but to determine whether or not the student is ready to continue. The test does constitute feedback to the extent that the student and teacher are made aware of the fact that the student has

arrived at a certain stage in language learning.

Coverage and Economy

These two are the final factors that we shall consider. They are more independent than the others which have been discussed, but are related to the extent that a test which covers all the goals of the program may turn out to be somewhat expensive to administer in terms of material, staff time, and pupil time. The danger then is that the testing of a particular skill may demand such a complicated or expensive (in terms of time) testing process that the School System or the teacher may be tempted to place the major emphasis on something that can be tested with a paper and pencil instrument. The end result will be a shift in the priorities in the program itself.

For the reasons just given it is important that an evaluation program examine all four skills. In addition, the emphasis placed on each skill in the tests should reflect the importance attached to that skill in the statement of program goals.

CRITERIA FOR AN EFFECTIVE EVALUATION

In planning an evaluation of the school's French program and in planning the actual tests, the following points should be kept in mind:

1. The weight given to test items which assess various language skills should reflect the importance attached to these same skills in the program's objectives. The distribution of marks among the various skill-testing items should also take into account the time spent in developing each skill and concept during the past term.

2. In order to help to ensure that each test item measures exactly what it is supposed to measure (see Validity on page 4) the emphasis in each item should be on a single skill or concept. This is especially important if at some later date the results of the question are to be used for diagnostic and remedial purposes.

3. The student must not be penalized for failure to understand the test's directions. If problems in comprehension will occur in using the second language to give instructions for each test item, then the student's first language should be used. It is also important that the instructions, even in the first language, be clearly understandable.

If possible, to avoid problems such as those just described, try out the test instructions on a student from another school, or at least on a colleague. Ask for feedback as to problem areas. If this is not possible, put the test away for two weeks, then re-read it yourself to see if it still makes sense.

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4. In planning the actual test format, arrange the items in increasing order of difficulty. This allows the student to get to the questions which he can answer correctly while he still has confidence. In addition, ensure that students have enough time to complete the test. Bright, highly-motivated students are particularly upset when they find that they have insufficient time to complete questions to which they know the answers.

5. Testing areas and conditions should be set up in such a way as to ensure that results obtained from the same test given in different classrooms will be reliable. In particular, the equipment used for aural comprehension tests must be of good quality from the point of view of sound reproduction. 'Muddy' sound results in unfair comparisons between both classes and students. It is grossly unfair to administer the same test in two different classrooms using a good quality machine in one and poor equipment in the other.

In addition, the space used for testing aural comprehension must be as free from extraneous noise as possible. External noise conveys an unfair advantage to those students seated near the tape recorder. Ideally all students should have equal access to good quality sound during taped tests. If a good language laboratory is available, this will provide an excellent solution to the problem.

6. Tests should be administered at fairly frequent intervals during the term, since an individual's scores will give a more reliable picture over time than when obtained on a one-shot basis at one or two times during the term. Short, frequent quizzes (given once or twice a week) will ensure that students keep up with their work, but more important, and this is their main purpose, the results from such quizzes will indicate to the teacher and to the student those areas which have not been thoroughly mastered, and which require further attention. The teacher should not take class time to mark quizzes, since this practice usually creates discipline problems. In addition, the teacher must be aware of the specific problems being encountered in order to plan appropriate remedial instruction.

7. In tests of oral production it helps if the student's response can be tape-recorded. In this way, the tape may be replayed several times and marked for different skills, something which is virtually impossible for even a thoroughly tested evaluator to do while listening to a student. The tapes may also be marked over a period of time thereby allowing the evaluator to stop when tired. The tapes will also be available for comparison purposes at a later date.

Since tape recorded testing only requires a sympathetic but reliable person to start and stop the machine and measure the elapsed time, at least for most types of tests of oral production, this task can be carried out by a teacher's aide, parent volunteer, or student from another grade level, freeing the teacher to continue work with the rest of the class.

It is appreciated that this might not be possible in some schools, but the advantages of tape recording student responses should be considered. Where a language laboratory of the audio-active type is available, an entire class may

be tested at one time. The only caution here is that the individual booths must be checked very carefully to ensure that they are functioning, and the tapes checked immediately after to ensure that the student's answers were recorded.

8. While oral production takes a long time to test, in most programs this is a high-priority skill. For this reason, tests of this skill should include testing strategies which will elicit a fairly large amount of oral speech in the second language which, if tape recorded, can then be analyzed from diffe-rent points of view.

Introduction

Tests in second languages may be thought of as comprising three major areas:

a) Linguistic competence

b) Communicative performance

c) Cultural and affective awareness

Within each of the major areas there are the obvious sub-divisions which themselves may be tested either individually or in group tests using pencil and paper strategies.

Tests of Linguistic Competence

Tests of this nature attempt to determine the extent to which the student has mastery of specific linguistic concepts, such as sentence structure, phonemic contrasts, and vocabulary. These tests usually take the form of discrete point tests, tests of each building block as it were. The various categories involved may be outlined as shown on the chart below (D.P. Harris. Testing English As a Second Language, p.11)

Component Content	Language Skills			
	Listening	Speaking	Reading	Writing
Phonology/ Orthography				
Sentence Structure				
Vocabulary				

Tests of Communicative Performance

These tests attempt to determine how well the student can use the language to understand and to impart information. As a result, they will be more global in nature, since even the simplest linguistic interchange is an extremely complex affair, as the accompanying table shows.

The Life Cycle Of A Conversational Exchange

```
                        ┌─────────────┐
                        │ Antecedents │
                        └─────────────┘
                               │
                               ▼
┌──────────────┐      ┌─────────────────┐      ┌──────────┐
│ Participants │ ───> │  Conversation's │ <──  │ Setting  │
└──────────────┘      │      Topic      │      └──────────┘
                      └─────────────────┘
                         │           │
┌──────────┐      ┌──────────┐    ┌──────────┐      ┌──────────┐
│ Culture  │ ───> │ Register │    │ Comments │ <──  │ Culture  │
└──────────┘      └──────────┘    └──────────┘      └──────────┘
                         │           │
┌───────────┐ ┌────────┐ ┌────────────┐ ┌────────────┐ ┌──────────┐
│ Phonology │×│ Syntax │×│ Morphology │×│  Lexicon   │×│ Kinesics │
└───────────┘ └────────┘ └────────────┘ │(Vocabulary)│ └──────────┘
                                        └────────────┘
        └──────────────────┬──────────────────────┘
                           ▼
        ┌──────────────────────────────────────┐
        │ THE CONVERSATIONAL EXCHANGE ITSELF    │
        └──────────────────────────────────────┘
                           │
                           ▼
                    ┌───────────┐
                    │  Outcome  │
                    └───────────┘
                           │
                           ▼
        ┌──────────────────────────────────────┐
        │ The next Conversational Exchange      │
        └──────────────────────────────────────┘
```
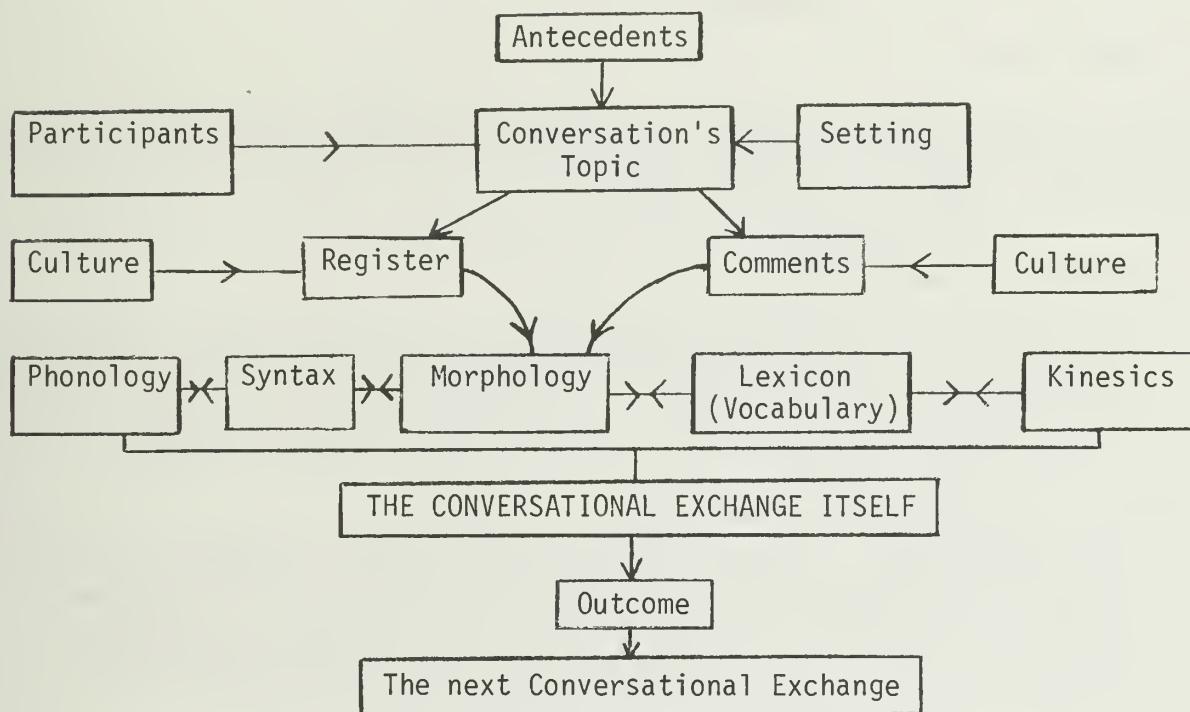
In the past we have been more successful with tests of linguistic competence than we have been with communication-type tests. In the diagram above, each of the individual components may be thought of as a testable item, while the communication event involved implies the totality expressed by this diagram, in other words a real life situation. Essentially, then, communicative performance is the ability to obtain or impart information, to express feelings, or to relate to others in a verbal fashion. Obviously cultural awareness and attitude will form a part of this totality, since cultural offence will nullify the communication process depending on the degree of seriousness of the problem involved. Testing cultural attitude and awareness is a separate problem which will be discussed below.

Testing Cultural Attitude and Awareness

The testing of culture involves two distinct categories: cultural knowledge or understanding, and cultural attitude. The former is essentially

cognitive, while the latter is affective in nature. The former can be tested fairly easily, while the latter can only be determined accurately on the basis of observation, and that over time. It must be admitted that there are attitude tests which give an indication of growth over time, but these are most effectively used as indicators of group attitude change rather than change in the individual.

SAMPLE TEST ITEMS

Test Item Construction

Test items may be divided into several types. Once the rationale for each of these is understood, it is easy to create a suitable item to test a specific skill. Briefly, these types are as follows:

1) closed vs. open-ended.

A closed item provides the student with several alternative responses from which he is to choose the most suitable, whereas in an open-ended one the student himself provides the most appropriate response. It should be noted, however, that an open-ended item may be constructed in such a way that there is only one correct response possible.

2) Little selection vs. considerable selection

Open-ended items, as just mentioned, may provide essentially no freedom of choice, or may permit a great deal of variety in the answer format. The former is more true of tests of linguistic competence, while the latter is more often found in communication tests. An example is given in the following illustration.

| Little control over content and format | ⟵————————————⟶ | Considerable control over content and format |

e.g., Comment as-tu passé tes vacances?   e.g., Quelle heure est-il?

___response___   ___response___
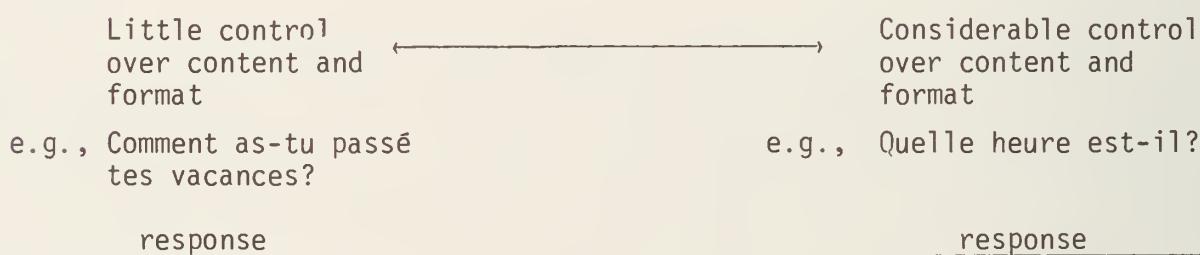
Open-ended questions may control for format, but not for content, and vice versa. Alternatively, as indicated above, they may control for both content and format or for neither.

On the following pages will be found samples of different types of test formats. The purpose of each type is given followed by an example, usually in the form of the directions for the question and an example question O which would be used to show the student how to do the question. Finally,

some important points to notice about the type of question under consideration will be made.

These sample questions are presented solely to give some idea of the range that is available. For a very detailed discussion of the different types of questions as well as a thorough discussion of testing and evaluation, the teacher is referred to the book by Rebecca Valette mentioned in the bibliography.

TESTS OF AURAL COMPREHENSION

Tests of aural comprehension may be divided into two types: those which merely require the student to demonstrate the ability to discriminate between two phonemes and which therefore do not require the ability to understand what is said (although this helps), and tests which require such comprehension. Both types of test are outlined below, with detailed examples:

1. Tests requiring phonemic discrimination only :
   a. The phonemes are imbedded in a single word.

   b. The phonemes are imbedded in a longer speech sequence.

2. Tests requiring understanding of what is said - closed tests:
   a. Indicating the presence or absence of a grammatical feature.

   b. Multiple choice
      i. The construction of a multiple choice item

      ii. Response to a question

      iii. Reaction to a conversation overheard

      iv. Selection of appropriate dialogue lines in a telephone call or other conversation

      v. The use of visuals as the multiple choices.

3. Tests requiring understanding of what is said - constructed responses :
   a. Non-verbal performance of the statement contained in the test item

   b. Single word response

   c. Sentence response.

Examples of each of these test items are given on the following pages. The teacher is reminded that these are sample formats only, designed to show the teacher how to construct similar items more appropriate to the teacher's own class.

1a.   Phonemic discrimination - phoneme imbedded in a single word

In this and in the other samples, the appropriate instructions from the student's question paper will be given as well as a section from the answer sheet.

Directions: You will hear three words one after the other. If all three are the same word merely repeated three times, circle the number 1 beside the question number on your answer sheet. If one of the repetitions is a different word, circle the number 2.

e.g., In question one the student might hear the following:

"roue, roue, roue." and he would mark his answer sheet as shown -

1. (1) 2
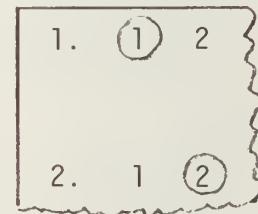
In question two he might hear:

"bu, bu, boue." and he would mark his sheet -

2. 1 (2)

Points to notice

1.   If the student cannot read in the second language as of this point, any examples will have to be given orally, preferably using a male and a female voice to make clear what is instruction, and what is test item.

2.   Meaning is not involved in any way in this question. To this extent, then, it is a fairly 'pure' question. If the student can distinguish between the phonemes, he will be able to do the question.

3.   Instructions are given in English which helps to ensure that the student will be able to do the question provided only that he has the necessary skill to do so.

4.   In the field of auditory discrimination this is the simplest test form, since we are dealing with short segments of sound in what is essentially a minimal-pair situation (i.e., two words which differ in meaning only because of a single phoneme).

5.   There is little or no demand made on aural memory. If it is desired to introduce this aspect, the following format should be considered.

This format retains the simplicity of the single word, but requires the student to indicate which of several repetitions is the one that is different from the others.

Directions: You will hear three words one after the other. If all three are the same word merely repeated three times, circle the number 4 beside the question number on your answer sheet. If one of the words is different from the other two, circle its number.

Question

1.   1   2   3   4

2.   1   2   3   4

In question one the student will hear the following:

"1. roue, roue, rue." and he would circle -

1.   1   2   ③   4

In question two he would hear:

"2. bu, bu, bu." and he would circle -

2.   1   2   3   ④

1b.   Phonemic discrimination - longer speech sequences

If the phonemic difference is imbedded in sentence-length utterances the pressure on the student is much greater, because he must rely on auditory memory to a much greater degree. If he does understand the meaning of the sentence, his problem is made that much easier. As a result, this type of format may be regarded as a transition between the ones just given, and those which follow. The actual item might appear as follows:

Directions: You will hear a man's voice read a sentence. You will then hear a woman's voice read three sentences, one of which will be the sentence that the man read. Circle the letter fol-lowing the question number which corresponds to the sentence which the man read. For example, you will hear:

   C'est un bel été.   ⟵   If the students can read then the example can be printed.

You will then hear a woman's voice saying:

   a. C'est un bel état.
   b. C'est un bel été.   See the note above.
   c. C'était un bel été.

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You would mark your answer sheet as follows:

Question

1.   a   (b)   c
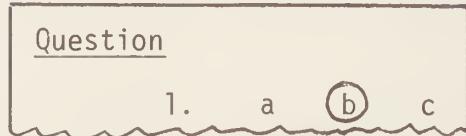
Since 'b' was the answer that matched what the man said.

Points to notice

1. The item relies heavily on the student's ability to remember what he has heard. To the extent that he understands the meaning he will be able to answer the question. It is virtually impossible to answer this question without understanding the meaning, hence it is strictly speaking not a pure test of phonemic discrimination.

2. It is essential to have two completely different voices for the directions and the examples, as well as the question numbers and the items themselves.

3. If the student cannot read the examples given in French, it is especially important that the teacher ensure that the directions given orally are understood, since this question is much more difficult than those which preceded it. It should be noted that if the choices themselves are given in printed form, then this becomes a test of reading as well.

2a. Items requiring understanding - closed responses - indicating presence or absence of a feature

The tests which are given below differ from the items just described, in that to do them successfully the student must comprehend what is being said. At the same time, these tests still rely on a single sound difference. As a result of this insistence on two skills they are regarded as 'mixed' tests.

Tests such as these may be used to determine the student's ability to differentiate between verb tenses, persons, and gender and plurality. Their purpose is to determine the extent to which he can make use of the important sound signals in the conveying of meaning.

Directions:- You will hear a series of sentences. You must decide whether the sentence that you hear talks about one person or more than one person. If the sentence talks about one person, circle the number 1 on your answer sheet. If it talks about more than one, circle the ≠ sign. For example you might hear:

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Ils finissent les leçons.

More than one person is involved so you would mark
your answer sheet as shown below.

<u>Question</u>

1.   1   (f)

The same type of test format may be used with masculine and feminine sig-
nals, for example:

Mon amie est grande.

<u>Question</u>

1.   M   (F)
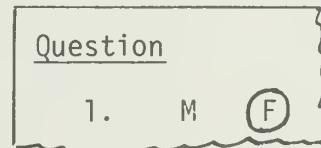
The actual instructions would be similar to the question shown at the
top of the page.

All the items given above are appropriate only in the beginning stages
of language learning. By the end of level one their use should no longer be
necessary, since it is assumed that beyond this point the student is able to
make all the necessary phonemic distinctions. From this point on this type of
test item should be used only for diagnostic purposes.

2b i. <u>Items requiring understanding</u> - Multiple choice - Construction

The most common type of aural comprehension test requiring actual comp-
rehension is the multiple choice format. The options open to the student may
be given in oral form, or if the student knows how to read without any diffi-
culty the answers may be printed. The teacher must be very sure that reading
problems will not interfere with the student's ability to answer the question.
If there is the least doubt, the answers should be read aloud on the tape as
well as printed on the answer sheet. If the answers are only read aloud, and
not printed, there is the danger that the test becomes one of auditory memory.

A multiple choice test is usually constructed in the following way:

A question is asked, or a statement is made, to which the student is asked to
find <u>the most suitable</u> answer. This condition is included, because inadver-
tently the answer options given may fit by applying a different logic. This
will be demonstrated in a minute. In the options open to the student no op-
tion should be so ridiculous that no one would choose it. (This is one of

the reasons for doing an error count after the tests have all been marked.) A typical question (based on Paul Pimsleur's tests) is given below.

Directions: You will first hear a question. On your answer sheet you will find four possible answers which will be read to you while you look at your answer sheet. Choose the answer which you feel is the most suitable. Circle its letter on the answer sheet opposite the question number.

e.g., The student might hear: -   Quel temps fait-il au mois de juillet?

The alternatives on his paper would be: -

1. a. Aujourd'hui. (This is simply an irrelevant answer, but it still looks appropriate.)

   b. Assez chaud. (The correct answer).

   c. Six heures et demie. (Chosen by students who think 'temps' means 'time'.)

   d. Oui, mais il est parti. (For pupils who are lead by the 'il' in the question and know the answer should start the same way.)

Points to note

Considerable care must be taken in the preparation of the possible answers, as the following example will demonstrate. This example points up the need of preparing the question, then trying it out on someone else while you ask them for their rationale for each question. Alternatively the test should be put away for a few weeks and then you should do it yourself. The problems that you encounter on your own test may come as a surprise.

The test item given below is unique in that a class can provide a reasonable rationale for each response. This is why the proviso 'the most suitable answer' must always be included in the instructions.

The student hears the following question: Tu es fatigué?

and his alternatives along with his rationale for the answer are:

        a. Oui, je vais travailler (and the thought of work always makes me tired).

        b. Bien sûr. Il est minuit. (Correct answer) (However, some children reject this on the grounds that they are night people and that is when they really come to life).

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         c. Non, je nage seulement en hiver (and that's why I'm not
                                         tired now).

         d. Oui, Jean regarde la télévision (and I can't get to sleep).

Oddly enough, 'd' is one of the more popular choices even among students
who totally comprehend the various possibilities.

2b ii. <u>Items requiring understanding</u> - Selecting a response to a question.

     The sample given above (albeit with somewhat more carefully chosen
alternatives) is typical of this type of test item. The following might
serve as replacements:

> Tu es fatigué?
>
>   a. Oui, il y a eu un accident devant la maison à trois heures
>   du matin.
>
>   b. Oui, mon frère est parti juste avant le dîner.
>
>   c. Non, je regarde toujours les photos de Jean.
>
>   d. Oui, je prends toujours ce livre-là.

2b iii. <u>Items requiring understanding</u> - reaction to a conversation overheard

     Instead of using questions and answers as in the previous example, the
student may be asked to listen to a conversation which is taking place, then
to react to several test items based on the conversation. The following is
an example.

> <u>Directions:</u> You will hear a conversation taking place between two
>   people. You will then be asked some questions about the
>   conversation. Choose the answer among each group of
>   alternatives which best matches the information which you
>   obtained during the conversation.

       Voice 1: Marie, Viens ici. Regarde ta chambre: tes livres sont sur
       (female) le plancher, tes jouets sont sur le lit, et il y a de la
                 poussière partout. Ferme la télévision tout de suite.

       Voice 2: Mais Maman, c'est mon programme favori. Le petit Robert
       (female) y jouait pendant la visite de ton amie, Mme Thibaut.

Student
answer
sheet

> 1. La mère de Marie est a) contente, b) vieille c) la mère
>   de Robert d) irritée.
>
> 2. La chambre de Marie est a) près de la télévision b) en
>   désordre c) bien propre.

3. Robert est a) le frère de Marie b) plus âgé
   que Marie c) plus jeune que Marie.

2b iv. <u>Items requiring understanding</u> - Participating in a telephone conver-
                                            sation

In this type of test, the student hears one side of a telephone conver-
sation and participates by selecting the most appropriate next line in the
conversation by choosing the most suitable comment from among the various
alternatives given in his test booklet.

<u>Directions</u>: You will hear part of a telephone conversation. The person
             on the telephone will make a comment or ask a question, and
             from the choices shown on your examination paper you must
             choose the best response. Circle the letter that corres-
   ponds to it on your answer sheet.

<u>Tape</u>   Student examination booklet   Answer sheet

1. Ici Paul. Tu es rentré   a) Non, ma voiture est dans   1. a (b) c
   sans accident?   le garage.

                             b) Non, j'ai eu un ennui.

                             c) Oui, Marie regarde la
                                TV avec moi.

2. Ce n'était pas grave?   a) Si, le programme n'était   2. a b (c)
                                pas bon.

                             b) Si, nous sommes partis à
                                onze heures.

                             c) Si, les freins ne mar-
                                chaient plus.

2b v. <u>Items requiring understanding</u> - Visuals as alternatives

In another type of aural comprehension test the student selects the pic-
ture which most appropriately illustrates the comment made. The examples
given below show how this type of test may be applied to different language
concepts. (The same <u>caveat</u> about student rationale for selecting a given
item should also be taken into account here, as witness the last test item
where every good fisherman knows that fish bite better when it's raining.)
It should also be noted that there must be at least two options open to the
student for each item, and preferably more, since otherwise a single word
in the stimulus may give the clue as to which picture to choose even when
this is not the important item. For example, if the test were made up as

follows, there will be a problem.

The student hears $\boxed{\text{le garçon court}}$ and the choice is essentially between these two pictures:
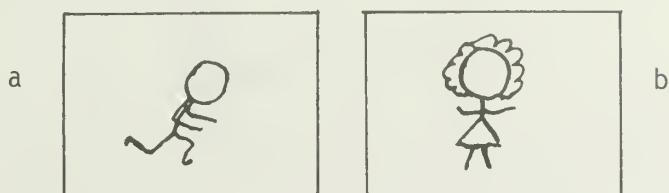

The word 'le garçon' will tell the student which picture to choose even if he doesn't understand the difference between 'court' and 'marche' which is really the point of the test item.

In each of the following examples, the fact that there are four alternatives forces the student to focus on the specific vocabulary problem or other point. As can be seen from the drawings, most of the elements involved are held constant except for the aspect being tested.

1. Comprehension of a common expression, e.g. 'C'est l'été'. The student is asked to mark on his answer sheet the letter which corresponds to the picture which best represents the statement that he has just heard.
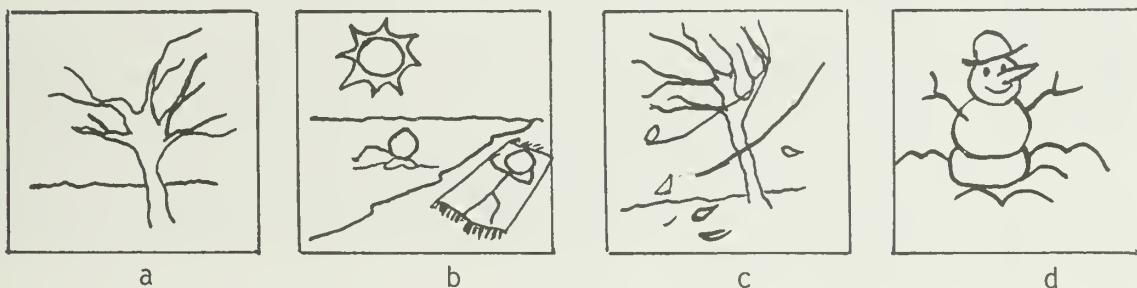

2. Comprehension of a specific vocabulary item, e.g. 'J'ai une maison à deux étages'.
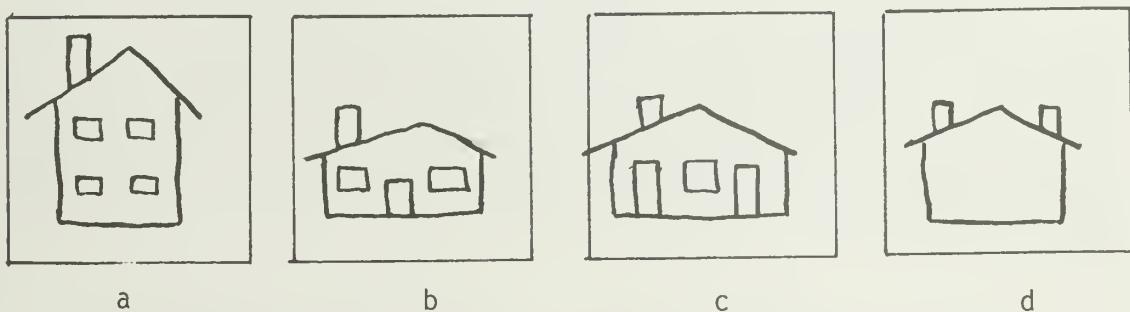
3. Comprehension of a longer utterance, e.g.   'Ceci s'emploie quand il pleut'.

a   b   c   d

        Occasionally it is desirable to scramble the pictures from the dif-
ferent questions, in which case the re-arranged items are numbered from
1 to n. This procedure has the advantage that the student must focus on
more details of the various pictures in order to select the most approp-
riate. There is the disadvantage, however, that hunting among a fairly
large number of pictures takes time.

<u>Items requiring understanding</u> - constructed responses

        Test items of this type differ from the ones just described in that the
student must produce the answer himself, rather than simply choosing from
among those listed on the examination paper. To the extent that there is an
exchange of information, these items test the communication aspect of aural
comprehension in a manner more akin to that of the real world. At the same
time, because the form of the response is a very simple one, the emphasis is
almost entirely on the comprehension of the test item, and the response is
merely a simple way of indicating that comprehension has taken place. There
is little chance in this type of test item that the student will encounter
difficulty in expressing his or her answer. It should be appreciated that
these tests are more individual than those previously described which were
group pencil and paper tests.

3a. <u>Items requiring understanding</u> - non-verbal responses

        Students may be given a series of commands which they are to carry out.
They are evaluated on their comprehension of the command, but may also be
assessed on the basis of the time lag between the conclusion of the command
and the beginning of their complying with it. The fact that some students
may need to hear the command twice should also be taken into account. While
the commands may be given 'live', to avoid unconscious cueing by the evalua-
tor the commands should be tape recorded. An example for use at a fairly
early stage follows:

        <u>Donne</u> le <u>petit</u> <u>livre</u> <u>bleu</u> à la <u>fille</u> qui est <u>derrière</u> Paul.

There are six possible test items in this single command, and the student should receive some credit for the parts that he gets right, even though there may be errors in the rest.

3b. Items requiring understanding - single word or short utterance responses

Students may be asked questions to which they reply with a single word or short phrase. Answers may be in either English or French, since the answer serves only to demonstrate that comprehension has taken place, not as an end in itself. While the evaluator could ask for a complete sentence answer, to do so introduces other skills. There is also the danger that should the student not answer the question, we have no way of knowing whether it is the question that he does not understand (which was the goal of our test) or whether he is simply unable to put a sentence together in the second language.

A sample item might appear as follows:

Tape (or evaluator): Où est la petite fille qui porte une jupe rose?

Student: derrière Paul (or, behind Paul).

TESTS OF ORAL PRODUCTION

Tests of oral production may be divided into two separate types: tests of linguistic competence and tests of communicative performance. (As was seen in the case of aural comprehension the same division applied there.) Tests of linguistic competence in the area of oral production differ from tests of communicative performance in that the former allow little or no freedom of content choice, while the latter, within certain general restrictions, do. Tests of linguistic competence are designed to evaluate a specific skill; as a result, the answers of almost all students should be very similar. Tests of this nature may be used to assess student control of phonology, morphology, and syntax.

Testing Linguistic Competence - Phonology

Obviously, tests designed to evaluate phonology may be created expressly for this purpose or may simply involve the use of tests designed for other purposes, which are later re-examined from a phonological viewpoint. The former will be more satisfactory if specific points are involved, or if it is planned to use the test as a diagnostic tool for future remedial work in pronunciation.

If this is the situation, the following format may be useful: The student is given a series of sentences each of which contains an example of the specific problem under study. The student is either asked to repeat the sentence after the examiner, and his utterance is recorded, or he is asked to read the sentence into a tape recorder from a printed page. If the student is asked to repeat after the examiner, the examiner's model should be flawless. In this case, however, the student is being asked to retain the sentence in his memory long enough to repeat it. As a result it is essential that the student comprehend the sentence, since this will affect both his ability to remember it, and his intonation. There is also the problem, albeit somewhat rare, that a good mimic can parrot the examiner's model without really understanding the principles involved. For these reasons it may be preferable to use the sentence in a printed form.

In using a printed form, the student should always be given a moment to look at the sentence before he is asked to say it aloud. Our goal here is to demonstrate that he can, in fact, produce the oral form desired, not that he can do it in so many seconds. Sample sentences might include the following:

1. C'est chaud, la chaussée.

   (The examiner listens only for diphthongization and ignores any other errors. The item is merely marked 'satisfactory' or 'unsatisfactory'.)

2. Robert et Marie ont peur. (Examiner listens for 'r' quality).

3. Il a délégué ses responsabilités. (Examiner tests for syllabic rhythm.)

4. Tu les a vus? (Examiner tests for intonation.)

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Obviously the tape could be replayed several times while the examiner checks for other problems, for example, the /y/ in 'vu' in the last item.

Testing Linguistic Competence - Morphology

Tests of this nature may deal with problems of person, number, gender, or tense. The test items themselves most frequently resemble oral exercises more than test items. The following examples will illustrate this point:

   i) To illustrate control of gender agreement.

   Directions: You will hear a sentence which begins with a boy's
                name. Repeat the same sentence, changing the boy's
                name to the matching girl's name, and make any other
                changes necessary. For example, you might hear:

                     "Louis est petit"   and you would say,

                     Louise est petite.

  ii) To illustrate control of number.

   Directions: You will hear a sentence in which the word at the
                beginning is in the singular. Repeat this sentence,
                but change the word at the beginning to its plural
                form. Make any other changes that are necessary.
                For example, you might hear:

                     "L'oeil est bleu"   and you would say,

                     Les yeux sont bleus.

 iii) To illustrate change in verb form.

   Directions: You will hear a sentence which takes place in the
                present. Repeat this sentence, but change it to the
                past. For example, you might hear:

                     "Je vois mes amis"   and you would say,

                     J'ai vu mes amis.

Testing Linguistic Competence - Syntax

   i) Here the student is asked to make a change in sentence structure,
       for example, change the sentence which he hears to the negative.

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> Directions: You will hear a sentence.. Repeat this sentence, but
>   change it to the negative form. For example, you
>   might hear:
>
>   "Tu les as vus?"   and you would answer
>
>   Tu ne les as pas vus?

ii)   Eliciting complete sentences - Interrogative forms

Sometimes it is necessary to have the student produce a complete sen-
tence structure. The problem here is to show him what you want without
giving the answer away. The problem of eliciting a specific question
is particularly difficult. There are two ways in which to solve the
problem, one of which (essentially belonging more to communicative
performance than linguistic competence) involves showing the student
a picture and asking him to generate questions about the part of the
picture indicated. This is not foolproof, since the question may not
be quite the one that the examiner wishes. The other approach has
the disadvantage that it is not used in real life, but has the dis-
tinct advantage that only the precise question that you want will be
produced, thereby making for ease of marking. For example:

> Directions: You will hear a statement. Part of the statement will
>   then be repeated. Make up a question that would pro-
>   duce the part that was repeated as an answer. For
>   example, you might hear:
>
>   J'étudierai mes leçons la semaine prochaine.
>
>   .... la semaine prochaine.
>
>   Apparently, the information has to do with 'when' the
>   person will study, so you should ask:
>
>   Quand étudierez-vous vos leçons?

iii)   Eliciting complete sentences - Statements

If statements are desired, but statements which contain very specific
information, then the approach shown on the following page might be
used. In this approach, the student is asked to look at a picture
or drawing, then reply to questions which he hears on the basis of
the content contained in the picture. In this instance the student
is asked to assume the role of one of the persons in the picture,
and to answer the questions from this point of view.

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The student sees this picture:

M. Leblanc   Mme Leblanc   Jean Leblanc   Catherine Leblanc
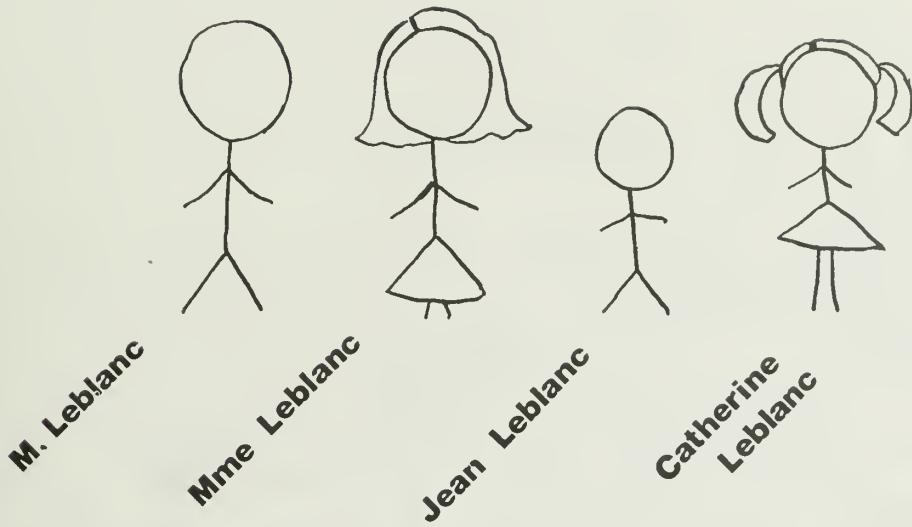
and he hears the following comment: Toi, tu es Jean Leblanc. He is then asked these questions:

1. Tu as des frères?   2.   Comment s'appelle ta soeur?

3. Elle est plus jeune que toi?

The student, of course, has been asked to reply with complete sentence answers.

Eliciting a specific tense

Left to his own devices, the student will try to use the present tense unless we can indicate to him that we wish either the future or the past to be used. This can be done very simply by telling him to begin his answer with either 'Hier....' or 'Demain....' depending on what is wanted. For example, if the student is asked to produce three sentences about the accompanying picture, selected so that they tell a story, the result, assuming that the story begins with "Hier...", will be that the student's grasp of the past tenses will be determined. This is not a totally free situation, since the picture will control the vocabulary content of the sentences produced. In turn the vocabulary will control the grammatical structures produced. It must still be appreciated, however, that there is a certain amount of freedom,

and the students will produce a fairly wide range of sentences which will differ
considerably in level of difficulty.
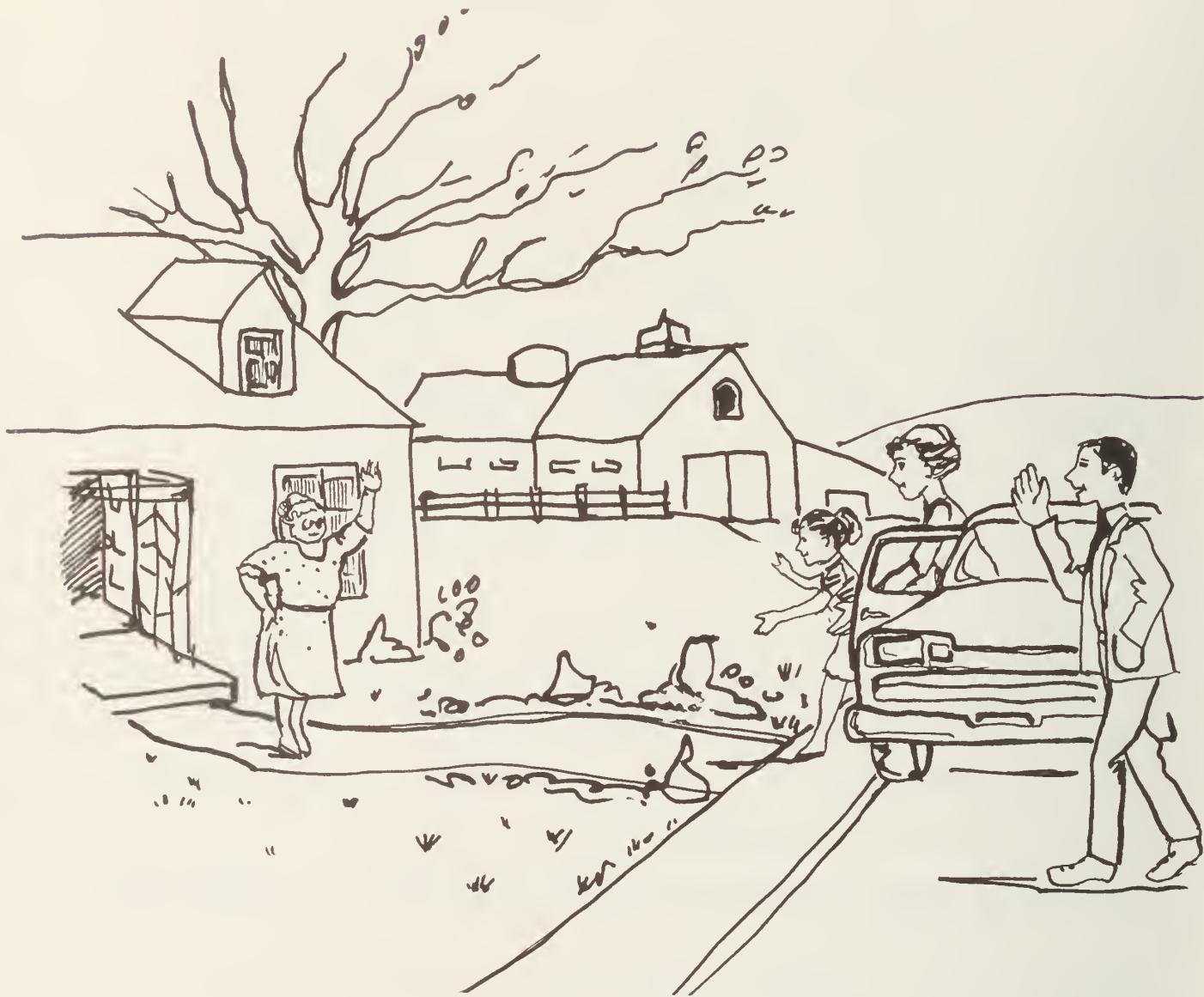
A good source of such pictures is children's colouring books and magazines.

It should be appreciated that a single picture, such as the one shown on
the previous page, presents problems if a continuing narrative is to be pro-
duced, since this picture is more likely to produce a static description.
However, continuing narrative applies more to communication performance, and
is not our concern here.

The picture may also be used as the vehicle for question-answer type test
items. The teacher must ensure that the questions are thoroughly understood
by the students, or this type of test becomes a test of aural comprehension
rather than oral production.

Testing Communicative Performance

Tests of communicative performance are quite different in nature from tests of linguistic competence. Unfortunately, in the past, the latter have been the only type of test used for all aspects of oral production. As a result, teachers often expressed surprise that a student who could obtain good marks on tests which assessed individual concepts could not function in a communication situation in real life. For that reason, it is essential that the students' ability to use the second language for communication be evaluated. As a result, such tests should resemble communication tasks in real life as much as possible.

In real life, the unfolding situation tends to create the 'plot'. Therefore it is essential that our test items provide the student with the plot, leaving him free to concentrate on the message that must be conveyed. If we ask him to create the plot as well, we are in fact testing creativity which is a fairly high-level skill. In other words, what we are really attempting to do is to simulate real life in our test situations. One immediate effect of this will be that the students' answers will not be quite as predictable as was the case in tests of linguistic competence.

Types of Communication Tests

Communication test items may be divided into two basic types: those which merely require the student to tape record his response for later analysis and which, as a result, require no particular linguistic skill on the part of the person operating the tape recorder, and those which demand an evaluator who must be present during each individual test, since he or she will be one of the participants in the exchange. This person need not be a teacher; an aide, a skilled adult, or a competent senior student can all fulfill this role.

One important fact to notice with respect to these tests is that they cannot be administered in group situations unless a language laboratory of the audio-active type is available. Even if such a laboratory is available, some of the types of test items described below must still be carried out on a one-to-one basis.

Communication tests include the following kinds:

1. Provide captions for a picture sequence. The sequence may either tell a story or represent a dialogue.

2. Produce the two sides of a conversation by following an algorithm (diagrammed plot) or picture sequence of the conversation. (This can be done in pairs.)

3. Carry out an assigned task.

4. On the basis of a story or picture take the role of one of those involved.

5. Interview a person who has been given a 'canned' biography in advance

in order to give some control over the content.

6. Describe an event for someone on the basis either of a story or picture. Assume the role of one of the participants.

7. Act as a translator between two people who do not have a language in common (one person may be on tape).

Testing Communicative Performance - Picture sequence narrative

The Doug Wright cartoons carried in the Edmonton Journal's weekend edition provide an excellent source of such test items. A book of these is available from Montreal. They have the great advantage of having no dialogue that must be erased. Where similar cartoons with English dialogue are used, a fluid such as 'liquid paper' will remove the print without damaging the cartoon.

The following example may be used in several ways:

1. The student may be asked to tell the story contained in these pictures. (narrative)

2. The student may be asked to tell the story from the point of view of the cat.

3. The student may be asked to tell the story from the point of view of the boy.

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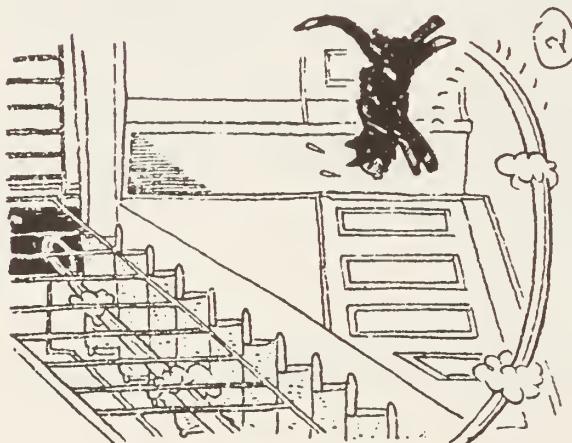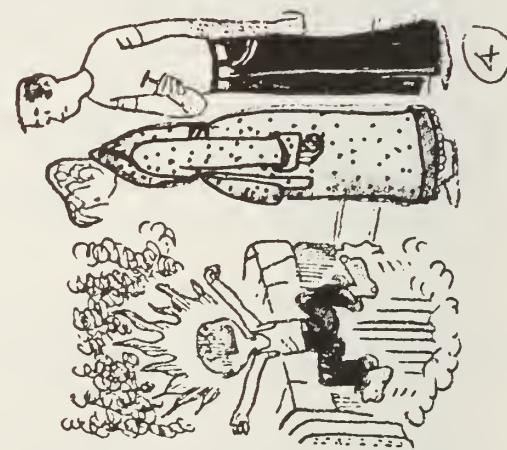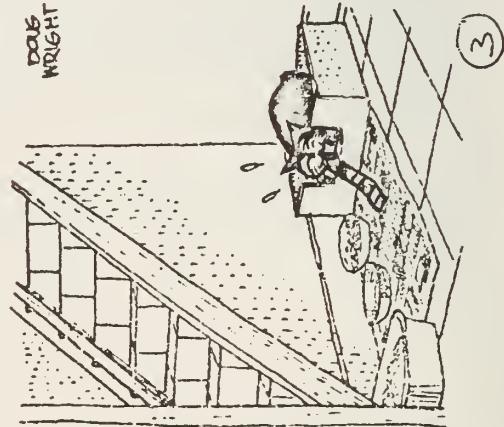
<u>Testing Communicative Performance</u> - Dialogue stimulus

In the picture on the following page the student is given an indication of the flow of the dialogue. Here he is asked to produce a question and its answer.

In this and in the preceding test item, it is important to decide how the student's answer will be evaluated. Since this is a test of communication ability, even though the student may make mistakes it is important that he receive credit for conveying the message successfully. The problem for the teacher is to arrive at an acceptable level of error; i.e., how many mistakes may the student make before communication is hampered? It may be wise to distinguish between errors which affect comprehension on the part of the listener, and errors which do not. The student should be penalized for the first on this part of the test, but not for the second. If the student answer is tape recorded, these latter may form a separate score.
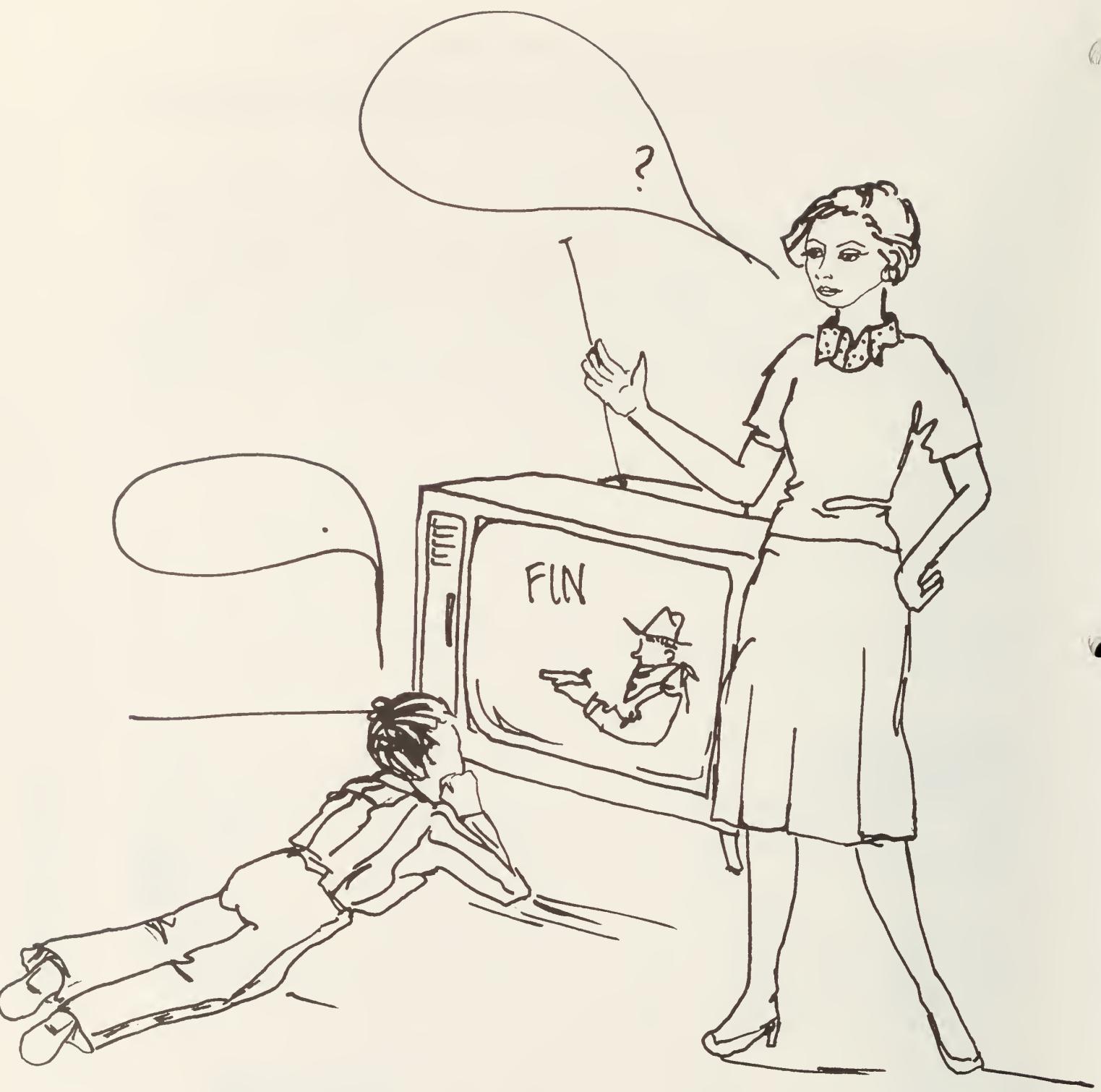
Testing Communicative Performance - Conversation algorithm

The algorithm approach designed by Naomi Katz provides a means of supplying the student with the sequence for a very lengthy conversation thereby allowing him to concentrate on the actual content. In this approach either two students may participate at the same time, or a single student may interact with the examiner. It is important that the student have had practice with this approach in class in order to be able to follow the algorithm, a sample of which is given below. In a sense, this is a form of task completion, and the student should be given credit for successful completion of the task even when he has made errors which do not affect comprehension.

A further advantage of the algorithm as a stimulus for testing is that it may be used at different levels of linguistic sophistication, the student merely using simpler language. Alternatively, the evaluator may wish to give bonus points for imaginative responses or comments.

AN ALGORITHM FOR USE IN SHOPPING FOR A COAT - Naomi Katz
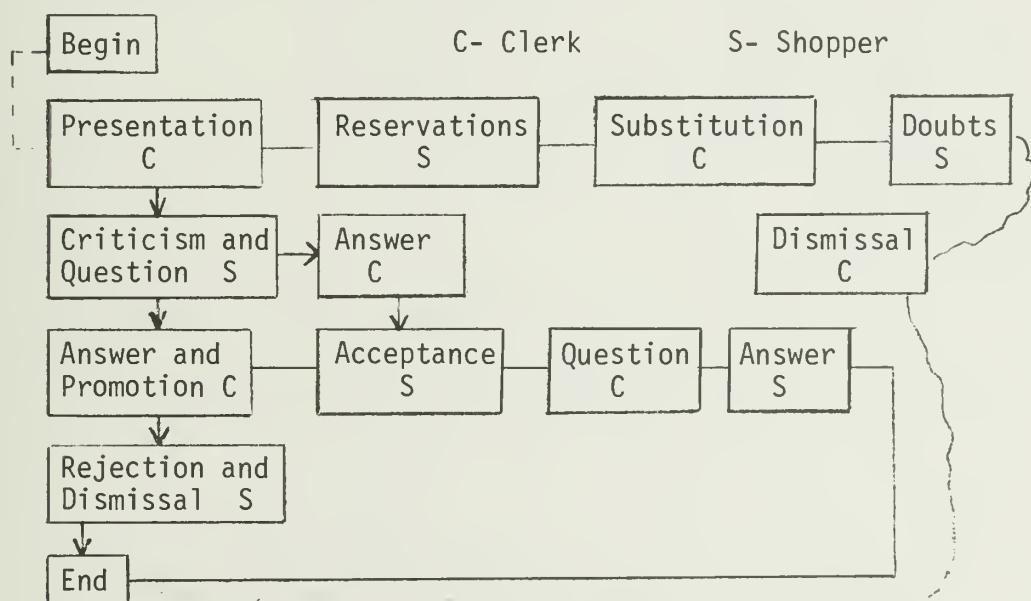
Note - Other situations require different algorithms

Testing Communicative Performance - Interview approach

In this type of test the evaluator is given a carefully prepared biography, and the student is required in a fixed period of time to elicit as much of this information as possible from the evaluator. The student's comprehension of what the evaluator says may be checked in one of two ways:

i) the student must repeat in English what he or she has been told.

ii) the student is allowed to take notes and then to prepare a résumé
     in French of what has been said.

Testing Communicative Performance - Interpreting

     In this type of evaluation, a tape recorder acts as the person who has
information to convey. The student acts as interpretor by providing this in-
formation in French to the evaluator. The opposite approach may be used: i.e.,
the tape recorder speaks in French, and the student gives the information in
English. Obviously, this latter is a test of aural comprehension. Assuming
that the tape has been carefully programmed, the student may even be asked to
put questions to the tape. The answers are then conveyed to the evaluator.
In the ideal situation, the tape would be replaced by a person, observing
that there is some risk of non-verbal cueing. The student receives credit for
every point of information that he is able to put across to the evaluator.

Reading tests are basically of two kinds, relfecting the two major sub-divisions in the process: decoding (or word recognition), and reading for meaning. These parallel to some extent tests of linguistic competence and tests of communicative performance at the oral level.

Testing Reading - Decoding

Decoding tests are essentially recognition tests, i.e., tests of the student's ability to recognize in a written form words which he has already encountered in an oral context. The following are some examples of these tests:

1. Testing for words which rhyme: i.e., sound-letter correspondence.

> <u>Directions</u>:- In each group of words given below, there is one word which, when read aloud, does not rhyme with the other two. In the space on your answer sheet which corres-ponds to this question, circle the letter which corres-ponds to the word which does not rhyme, e.g.:
>
> o. épicier, épais, trouvez
>   a   b   c | 0. a ⓑ c |

2. Simple vocabulary recognition.

    a. In this test item the student is asked to complete the sentence by choosing the most appropriate word.

        Le soldat a tiré son sabre (a) de verre (b) de pierre (c) de fer.

    b. Here the students are asked to find the item which is not of the same category as the other two. In some ways this is an intelligence test. There is also the problem that their criteria for rejection and the teacher's may not be the same. In the sample given below, for example, they might reject 'chien' on the grounds that it ends in a nasal and the others do not.

        (a) un chien   (b) un chat   (c) un chou.

    c. In a more elaborate test, the students are given a series of voca-bulary items in column A and are asked to find the appropriate definition for each word in column B. In this type of test item it is essential that there be more definitions in column B than words in column A to eliminate guessing.

Directions:- For each word in column A find the best definition in
column B. In the space on your answer sheet opposite
the number of the word in column A write the letter of
of the definition from column B which is most suitable.
For example:

    A   B

0. un fauteuil   a. une grande salle

                                       b. une chaise avec des
                                            bras

'b' is the best definition, so you would mark your
answer sheet as shown below:

0. b

Testing Reading - Reading for meaning

1. In tests of reading for meaning reference should be made to the tests
suggested for aural comprehension involving understanding, since the prin-
ciples are similar. An example is the statement or short passage followed by
one or more multiple choice questions such as the following:

Mon frère est très indépendant. Il avait autrefois une petite
ferme à la campagne dont il était très fier. Il y a six ans
cependant, il a pris la décision de vendre ses terres pour cher-
cher un emploi en ville.

0. Dans ce passage, le monsieur dont on parle

a. est fermier.   b. est pauvre.   c. ne travaille plus à la campagne.

2. In a simpler form of this type of test the student merely reads a
statement, then states whether or not it is true, e.g.

L'éléphant parle bien le français.   V   F

(Beware of children who were brought up on the Babar books.)

3. In another type of item, the student may be asked to complete a sen-
tence by choosing the most appropriate ending, e.g.

Il lui a demandé son nom et le garçon   (a) le lui a donné.

                                                  (b) me les a données.

                                                  (c) ne l'a pas cherché.

4. A variation of the previous question is one in which the student is given a variety of stems and endings, and asked to match the various parts. As mentioned earlier in connection with a vocabulary recognition test item, there should always be more items in column B than in column A.

Directions: - From column B select the ending which most suitably completes the sentence begun in column A.

A	B
a. Comment est	1. le livre?
b. Où	2. ça va?
	3. Vas-tu?

Testing Reading - Constructed answers

1. In the traditional test item of this kind the student is asked to read a passage silently, then to answer in written form questions based on the passage. The obvious disadvantage of this type of test item is the amount of time which it takes to mark. There is a more serious problem, however, in that while the student may understand the question, and perhaps even the passage itself, he may not be able to put a sentence together in written form. This disadvantage must be weighed against the fact that the student in his answer will reveal the extent of his comprehension of the story assuming that he is in fact able to express himself.

2. An alternative form of the test item just described is one in which the student reads a passage, then gives either an oral or a written summary of it.

Testing Reading - Cloze tests

One of the more recent approaches to reading comprehension, and one which lends itself to objective marking, is the cloze test. In this type of test a passage is selected at the student's reading level, and then every nth word (i.e., every fifth or every ninth word) is deleted and a space left. The spaces are numbered or lettered, and on his answer sheet the student is asked to write in the missing word. It is impossible to do this type of test without a thorough grasp of the content, assuming of course that a good passage was selected.

The following is an example. The only precaution that should be taken is to ensure that there are sufficient clues available to allow a person to indicate the appropriate response. With these tests, it is especially important to ask a French-speaking friend to check the test to ensure that it is, in fact, possible to provide an appropriate word.

La dame qui l'a vu lui a ___1___ son nom. Pierre ne voulait pas

répondre parce 2 il avait peur d'être grondé par sa   3   maman à son
retour. Jouer au baseball c'est   4   bien, mais casser une vitre ne
l'est   5 . Les autres garçons qui jouaient avec lui se 6   sauvés
à toute vitesse. Maintenant, il y a seulement Pierre   7   regarde le
visage de la dame enragée. Même   8   il a peur d'être grondé il lui
  9   son nom. Heureusement la dame regardait le jeu   10   garçons.
Elle sait que Pierre n'est pas le coupable.

   (In this case, every ninth words has been omitted).

TESTS OF WRITING

Tests of writing may be divided into two main types: demonstration of specific knowledge (linguistic competence) and the ability to communicate in written form. The first type includes such things as accurate spelling, verb forms, adjective and participle agreements, as well as an overall accurate use of syntactical forms.

Testing Writing - Linguistic competence

The following are examples of this type of test:

1. Verbs - isolated forms

> Directions: - Mettez les verbes suivants au temps et à la personne indiqués.
>
>   1. s'appeler   au présent   tu_____
>
>   2. Venir   au futur   nous _____

2. Verbs - in context (These are the same except that the student must determine the tense required from the context. Thus there should be two points: one for the correct tense and the other for the correct form.)

> a. Directions: - Mettez l'infinitif souligné au passé composé ou à l'imparfait selon le sens.
>
>   Pendant quelques jours je voyais les deux   1._____
>
>   oiseaux qui (aller) (1) et (venir) (2)   2._____
>
>   occupés à faire leur nid.

> b. Directions: - Mettez le verbe entre parentheses au temps convenable selon le sens de la phrase:
>
>   1. Hier soir, ils (aller) au cinéma. 1._____
>
>   2. Demain ils (aller) au lac.   2._____

An important point that should be noticed is that in item 1 the student was given very precise instructions as to the verb form required. As a result, no comprehension of the total situation was necessary. In the two examples contained in number 2, however, an understanding of the passage is required. As a result these two items test both reading comprehension and syntax, and care should be taken to ensure that the vocabulary level is well within the student's ability.

3. Spelling Tests

    a. The student is asked to fill in the missing letters in a word.

        e.g., t_l_phone.

    b. Dictée based on material which he has been asked to study for
        this purpose.

    c. Dictée based on a story which he has not previously encountered
        but which contains no unfamiliar material.

4. Vocabulary mastery

    a. Write lines from familiar dialogues given the first line as a
        stimulus.

        Es-tu l'aîné? Non, _____

    b. Filling in missing words in sentences not previously encountered.

        e.g., J'ai déjeuné____bonne heure et maintenant je vais_____
        jardin zoologique.

        (This resembles the cloze test already encountered in
         reading. While the items in the example given are
         fixed, in a true cloze-type test of this nature it
         is possible that more than one item might fit the
         slot, and teachers should keep this in mind when pre-
         paring scoring keys.)

5. Morphology and syntax

    a. Word order and participle agreement. The student is instructed
        to begin the new sentence as indicated and change the underlined
        words to pronouns. e.g.,

        Vous avez vu les Dupont à la gare? Oui, je_____

    b. Agreement. The student is instructed to substitute the word in
        brackets for the underlined word in the sentence and to make all
        other necessary changes. This looks innocent, but.....

        e.g. Celui que vous avez acheté est plus joli que le mien. (Celle)

Written Tests of Communicative Performance

    Many of the tests listed under Oral Communicative Performance may also
be used as items for tests of communicative performance in written form. In
addition to these there are also the more traditional formats such as letter
writing and paragraph composition. However, before these somewhat more dif-
ficult types are attempted the student needs practice in writing in more

controlled situations, and the test formats which are employed should reflect this practice. These include formats such as the following:

1. At the simplest level the student may be asked to complete a sentence given on half of it. The level of the course will determine the degree of sophistication required in the answer. For example, the student might be given the following:

   _____prépare le dîner.

   Possible answers might be as simple as 'Maman' or as complex as 'Ce gros monsieur, là-bas, qui est le chef de cuisine.'

2. The student might be given a model sentence and asked to write a new one based on the same structure but with different vocabulary. e.g., <u>Given</u> Marie, qui est la soeur de Pauline, est arrivée de Paris.

   Using this as a model, the student might write:

   Jean, qui est mon cousin, est allé à Londres.

3. At the paragraph level, the student might be given a paragraph describing winter, and asked to describe the same setting only with summer as the focus.

Written Tests of Communicative Performance - Picture-based tests

Each of the items described above contains an element of control. In longer sequences, other ways of controlling the student's production include providing a series of pictures such as the Doug Wright cartoons contained on page 38. With these as a guide the student has the advantage of having a plot to follow (although at the upper levels the provision of a plot is itself a testable item) and thus can devote his or her entire attention to the problems involved in sentence construction and spelling.

Marking Written Work

In test items where the emphasis is solely on accurate spelling or on provision of adjectival agreement, there is no problem: either the item is correct or it isn't. Problems begin to occur when more than one skill is involved. Tests in which the student must determine the correct tense and also spell the verb form correctly are a case in point. Here two separate marks should be given: one for spelling and one for tense. (Obviously the student will not get a mark for correct spelling if he has the wrong tense, but he can get a mark for tense even if the spelling is not totally correct, as long as it is clear what tense was meant.)

Many of the test items on the previous pages were taken from tests prepared some years ago by Jim Jones of the Edmonton Public School Board when he taught at the High School level.

The real problem comes in tests involving composition where many factors are involved. The approach that should be used here, in order to provide some measure of objectivity, would be to provide separate scores for each of the following: spelling, length, number of grammatical inaccuracies (noting that both these and spelling mistakes will be more frequent in proportion to the length of the work) and some provision for creativity. The student who writes a long composition and who will make more mistakes should be allowed a certain number of errors per hundred words 'free', or his next essay or composition will be both much shorter and less interesting.

Since the marking of written work is a very time-consuming business it is suggested that such testing be carried out during the normal class schedule, rather than as a part of the formal term-end and year-end examinations. This gives the teacher more time to arrive at a fair assessment of the student's performance.

TESTING CULTURE

As was the case with the language skills, here, too, there is a difference between asking a student to recognize a concept and asking him to state it. Put in other words, there is a very real difference between asking a student to judge whether a statement on an exam paper is typical of a given culture or not, and asking him to describe in his own words a given culture's approach to some aspect of daily living. The former is obviously much easier than the latter.

A third aspect involved in the testing of culture is the one mentioned earlier, that of determining student attitude to those who participate in a given culture.

One of the problems involved in teaching and testing culture is to avoid stereotypes. Tests of culture which examine pure factual knowledge, such as the following, tend to encourage a stereotyped approach:

When French people meet, they........

The following sample questions attempt to avoid this problem.

1. <u>Directions</u>: Say whether the following statements describe conditions which you are likely to find in European French culture.

    a) French people frequently invite visitors into their home.

    b) When French people meet during the day they shake hands.

2. | Directions: | The following question describes a situation which exists in our society. What is the corresponding situation likely to be in France? Describe the similarities and differences.

a) When you travel by bus across Western Canada and the United States you would most often travel on buses belonging to the same company.

b) In a hotel in Canada, if you are from the United States, all you would have to produce is some form of credit card or other identification.

3. | Directions: | Describe how the celebration of New Year's Eve differs in a French community from an English one.

4. | Directions: | Tell briefly why each of the following persons or things is important:

a) Mireille Mathieu

b) Le Parti Québécois

c) Le Carnaval

5. Another test format uses a five-point Likert scale and has the advantage that it may be carried out using a standard IBM answer sheet or similar answer paper. An example of this type of question is given below.

| Directions: | You will be asked to read some statements, then indicate your own reaction to them by circling one of the numbers below the question. For example, you will read:

The early history of French Canada contains many stories which tell about the bravery of the early settlers.

and you would circle the appropriate number below:

Strongly disagree	Disagree	No opinion or don't know	Agree	Strongly agree
1	2	3	4	5

<u>Testing Culture</u> - attitude assessment

As mentioned earlier, another aspect of cultural testing has to do with determining the attitude of students toward the population whose language and culture they are studying. Such attitudes are most readily assessed by means of a format similar to that shown in the previous test item. (For a suitable instrument, the teacher should consult the tests of cultural attitude prepared by Dr. Gardner and his colleagues at the University of Western Ontario.)

The following is an example of the type of question that might be used. For obvious reasons, the question, while typical of those found in the Gardner-Smythe Test, is not taken from it. The directions are the same as for the previous test item.

French Canadians have contributed a great deal to the development of Canadian music.				
Strongly disagree	Disagree	No opinion or don't know	Agree	Strongly agree
1	2	3	4	5

Ideally, testing should take place on a continuous basis throughout the term or year. In addition to the major tests which mark the transition points between levels, there should be both shorter tests and frequent quizzes to ensure that teacher and student are aware the moment that a learning breakdown takes place for whatever reason.

Once the tests have been administered there remain at least four important steps to be taken.

1. The tests have to be marked.

2. The marks must be stored and analyzed.

3. Parents and students must be informed as to the student's progress, and the latter given some detailed feedback as to problem areas if any.

4. Errors must be analyzed to determine whether they are individual or group errors in order to determine the appropriate remedial action as well as to ensure that steps are taken to prevent the same problem recurring the next time around.

Marking the tests

At this point, the section entitled 'Marking Written Work' on pages 161-62 should be re-read. While the discussion there is about written composition, the point about attempting to isolate specific skills for the purpose of marking is applicable to most test items involving more than one skill. A good rule might be to mark only one skill at a time. One way in which this can be done is to have the student use a tape recorder to record a fairly lengthy speech segment (two minutes at least). This recorded sequence can then be marked for a variety of points, one at a time. For example, a two minute description of a picture can be assessed for 1) vocabulary, 2) phonology, 3) complexity of sentence structure, 4) overall fluency. Obviously it would be impossible to carry out any reliable marking of all of these while listening to the student in the test situation, that is, if one wishes to be fair to the other students.

Continuous assessment and record keeping

One solution to the marking load at the end of the term is to carry out a continuous assessment of those skills which require a great deal of marking time. Essentially this means that the detailed goals of the program are listed, and as each student demonstrates that he or she has achieved a specific goal, the fact is entered on one or other of the two record-keeping forms shown below. While students should, of course, be informed as to what is taking place, care must be taken that this does not produce a high level of anxiety in the learning situation. A single comment at the beginning of the year is all that is

necessary.

Continuous assessment might take place as follows. The teacher decides on a given day that he or she will pay particular attention to three or four students, while being careful to involve others in order not to focus undue attention on the ones who are being assessed that particular day. The student's grasp of a particular concept is shown on the record card either by a ≠ or a - depending on what has happened. At the end of a unit, the teacher should have a clear picture of where each student stands in relation to the goals of the program. A further advantage of this system is that the student who is sometimes overlooked does not suffer, since the cards serve as insurance that no one is neglected. A point which should be made in connection with this approach to testing is that it works best with tests of linguistic competence.

Unit 3	Richards, Mary 8G
tu/vous forms 'er' verbs	≠ ≠ - ≠
inverted interrogative	- - - Remedial
Ton, ta, tes	≠ ≠ ≠ ≠
use of 'Est-ce que'	≠ ≠ ≠ ≠

If 3 x 5 cards are used, they can be marked fairly unobtrusively. In addition, when the student sees that his progress is being checked in a thorough fashion, he has greater motivation to work on specific problems.

If it is felt that the card system is not appropriate for a given classroom, an approach similar to that developed for Le français: écouter et parler might be used. Here all the students in a given class are listed down the side of a piece of cardboard and the goals of a specific unit written across the top. As the student demonstrates to the teacher's satisfaction that he has mastered a given concept, his name is checked off. While the picture given is not as detailed as in the previous example, at least there is less likelihood of an unpleasant surprise when examination time comes.

Unit 4 Class 8F Fr 10 1977-78	'avoir' pres. negative	Combien de.....y a-t-il?	Numbers 30-69	'en' (Il y en a _____.)	
Arat, John					
Budnik, Dennis		x			
Conroy, Louise					
Denison, John					
Enderson, Marie			x		
Firth, Louise					
Grant, Helen					
Helverson, Peter					
Ipswich, Henry	x				
Jones, Polly					
Krasowich, Pieter				x	
Leblanc, Richard					
Many Calves, Iris					

*If the girls' names are indented as shown it is much easier to find them quickly.

Reporting to Parents

For a mark in French to mean anything to a parent it is important that the reporting form contain information as to the specific goals of the program. Ideally, reports should be given at the end of each level, but it is important that the parent be informed about specific problems or attitudinal difficulties prior to this time. At all times, the parent and the school must collaborate to ensure that the student keeps up to date in his work. For this reason it is important that when assignments are made, the parent be informed as soon as possible if they are not completed. If this is not done, the school runs the risk of being asked why the school did not take appropriate action early in the year when the problem first became apparent.

The following format might be used at the end of a level:

SUMMARY OF PROGRAM GOALS

Introductory Program

| Minimum Level of Language Proficiency |

Upon completion of the Introductory Program the student will be able to:

Student Progress in Subject

A 1. Understand comments, simple conversation, instructions and information based on sentence patterns and grammar concepts most common in spoken French.

B 2. Give and seek information on everyday topics, relate a simple incident, and make a description using the most common sentence patterns, grammar concepts and the vocabulary of 'le français fondamental, premier degré.'

A 3. Read aloud and understand anything that he can say*

B 4. Write with accurate spelling anything that he can read.

B 5. Describe in English or in French daily life in a French-Canadian or French family, including recreational activities and holidays.

Attitude   Very Good   Good   Average   Poor   Very Poor

Work Habits   Very Good   Good   Average   Poor   Very Poor

An interim form for use prior to the end of the level might be designed as follows:

	Very Good	Good	Average	Poor	Very Poor
Listening comprehension					
Oral use of the language					
Reading					
Written work					
Cultural awareness					
Attitude to subject					
Work habits					

Comments _____

_____

_____

Error Analysis

This is the last, and probably the most important step in our process. In terms of the model shown on page 123 this is the point at which we decide what are the weaknesses in learning which a particular student has demonstrated in order that we may then plan effective remedial action. If we find to our dismay that most students demonstrate the same weakness, then we must come to the conclusion that our teaching of this particular concept has been somewhat less than perfect, admit this quite frankly to the class, and try again.

There is another reason for carrying out an error count and this has to do with future use of the test item. If we are using the test as a normative test, then we need to know how effective each item is. If we are using the test as a criterion-referenced one, then the fact that a specific item is causing a great deal of difficulty would indicate either that the item was poorly constructed, or that we had not taught the concept adequately. In either case, normative or criterion-referenced, the test item should be entered on a card and some statement made as to its effectiveness for future reference.

BIBLIOGRAPHY

The book listed below is the most complete work in the field at the time of writing and should form a part of every modern language teacher's library. The work provides detailed testing approaches for each skill, together with many examples.

Rebecca M. Valette. <u>Modern Language Testing</u>, 2nd ed. rev.

New York, N.Y.: Harcourt Brace and Jovanovich, 1977.

(available from Longman Canada, Don Mills, Ontario).

The following works contain useful sections on testing.

Frank M. Grittner. <u>Teaching Foreign Languages</u>, rev. ed.
New York, N.Y.: Harper and Row, 1977.

Kenneth Chastain. <u>Developing Second-Language Skills</u>: <u>Theory to Practice</u>, 2nd ed. Chicago, ill.: Rand McNally, 1976.